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SEPTEMBER 1993 £1.70

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Simply unscramble the anagrams below to form a sentence about our prize. Write this sentence on a postcard, together with your name and address. Post your entry to: MACHINE KNIT TODAY/INTOSHAPE COMPETITION, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Thursday, September 30th 1993.

RULES

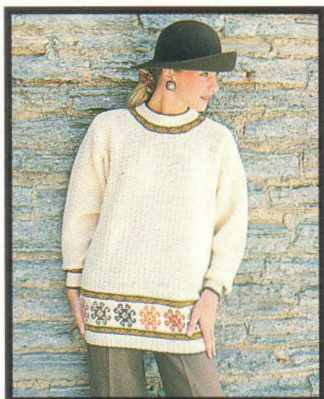
Each entry must be submitted on a postcard or on the back of an empty

sealed down envelope. The judges will award the prize to the sender of the first correct entry drawn after the closing date. The prize must be accepted as offered.

Any entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Lithame Ltd, the printers of *Machine Knit Today* or Clwyd Technics.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knit Today*.

**HET TINKTING HINECAM DAN
HET MUTOPREC KEMA FECTREP
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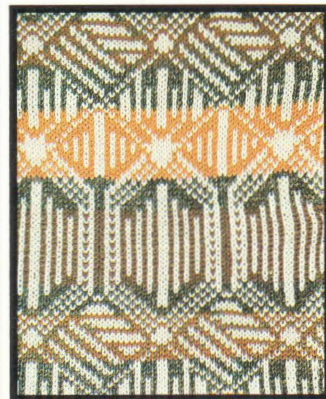
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win Intoshape software from
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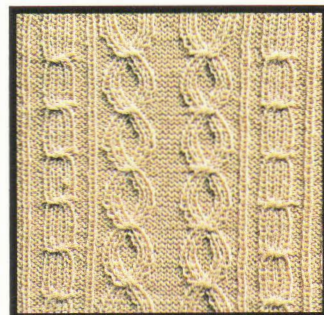
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Pauline Falk
produces new
textures and
patterns by picking
up loops

Falkberry Stitch

and Friends

The use of the garter bar has been my principle source of inspiration for many stitches. Always in the back of my mind is the question: "I wonder what would happen if I turned my work round?" To master the garter bar to the point that you can turn work with ease adds a new dimension to your knitting.

HAPPY ACCIDENTS

Many new stitches happen by accident, you make a mistake in your knitting that at first glance looks a total mess, but on reflection can be made into something wonderful. I have included two stitches in this article. The first is worked on the purl side of the garment and involves turning your work only once. This stitch is very simple to achieve (Sample 1). The second stitch is one I discovered by making a mistake and involves the use of the ribber and a certain degree of patience! (Sample 2).

CROSS STITCH

This stitch is worked on the purl side of the garment and makes lovely yokes on baby jackets. Knit the main body

of your garment in stocking stitch then turn your work with the garter bar to enable you to knit the purl side yoke. At this point, if you want the body of the garment to be gathered on to the yoke try using your garter bar.

The cross stitch can be worked in a contrast colour, or a lurex thread on a fashion garment, the possibilities are endless.

TENSION AND SET UP

A four stitch pattern repeat plus one stitch each end for seam allowance is required. It is important to have your tension one number higher than you used for the stocking stitch body as the finished texture is firm. You will need to experiment before you start to knit to make sure your tension suits your yarn.

Keeping the ball of yarn that you wish to work the cross stitch with on the floor, 'e' wrap the end needle and every fourth needle across the bed. Knit three rows with the main yarn. Now pick up loops between the 'e' wraps and place on centre needle directly above, the pattern will now alternate to form a cross.

Repeat from * to *.

MULTI-STRAND SLIP STITCH

This stitch involves a little more experience and a little more time, although once you have mastered the stitch you soon get into a rhythm and for that special garment this stitch has a lot of appeal.

SET UP

You will need to cast on in multiples of 12 with three extra stitches for sewing up. It is normal to allow two stitches for sewing up, but because you are slipping over five needles you need to allow two extra needles on the left and one on the right to help make the pattern look correct and to help you sew it up. I found that without this extra stitch on the left, the end stitch became distorted and impossible to sew up.

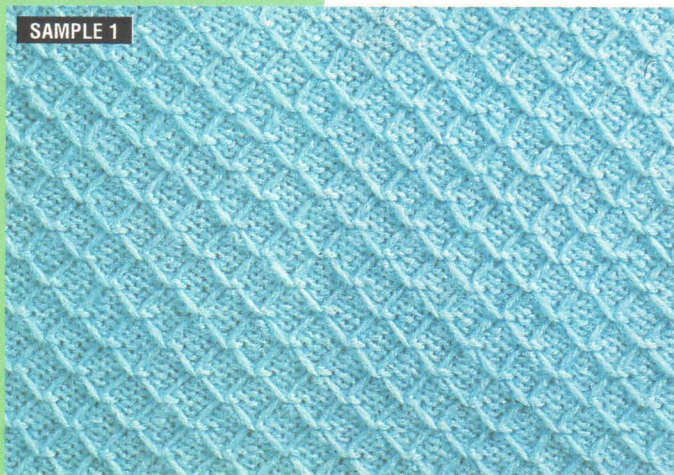
Do not let these end stitches slip, set your machine to knit them, or bring them to D or E position every row. After you have knitted your band, transfer the needles as shown in Diagram 1, taking careful note of the centre '0'. If the pattern does not work on your machine check that you have not moved the plastic strip under your needles and forgotten to return it.

Please note: Purl side of the garment is the right side. If you have forgotten to reverse your selvedge edge on your rib band, don't panic, just turn it with your garter bar.

WORKING THE STITCH

Set your machine to slip. Knit 9 rows to start the pattern. Gently lower one end of the ribber one position and with the hook tool that comes with the ribber, pick up the strands from the first 6 rows and place on the centre needle directly above. This needle is marked * on the diagram. Repeat along the row and raise the ribber carefully, ensure all needles are in working position and knit 6 more rows and pick up alternate loops from rows 6 to 12 using pick up technique as before. Continue knitting and picking up every 6 rows. (Remember the 9 rows worked at the start are just to start the pattern and are not to be repeated). This pattern is slow to work but the end result is much admired and will have your knitting machine friends wondering how you did it!

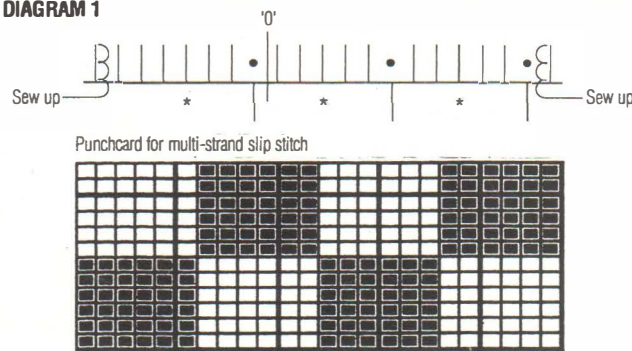
SAMPLE 1



SAMPLE 2



DIAGRAM 1



Machine Works

Passap and Pfaff queries and problems are resolved by Peter Free this month

This month we have one or two topics concerning Passap/Pfaff knitters. The first problem only refers to the Electronic 6000 model. I had a call recently from a somewhat exasperated knitter who was complaining that the pattern was 'throwing a wobbly' and kept moving about on the row and then packing in altogether. Was it going to cost her a fortune to have it repaired?

SPIRIT AWAY THE PROBLEM!

I replied that it would probably cost her about five minutes of her time and a little surgical spirit. To say that she was sceptical would be an understatement, but I explained that it sounded highly likely that the two small brushes under her front lock were almost certainly clogged up with dirt and fluff and simply needed cleaning.

These brushes sweep the pierced bottom rail of the front bed clear of debris so that the scanner located between them can read where it is on the bed — and they should be cleaned at least after every garment and sometimes after each front or back if the yarn you are using is particularly prone to shedding fibres.

THE 'HOW TO' PART

All you have to do is to prise each side of the brush assembly away from its bracket using a wooden pencil with the lead broken off. They can snap in two, so be careful and don't use excessive force. Clean the brushes in surgical spirit and brush out the fluff, then simply replace them by clipping them back on to their bracket. They will only go in one way, so don't try and force them.

PUSHER PROBLEM

The next problem was with a Duomatic, but could equally apply to the back bed of the 6000 machines. This knitter was finding that the last few pushers were not being selected, in one direction only. What was happening was that because one of the pushers had been damaged, the cam that selects the pushers was catching on the damaged one and getting lifted up, so it was riding over the top of the remaining pushers. A new pusher solved her problem and allowed her to get on with her delayed orders.

CHECK YOUR FITTINGS

On the same machine as the last problem, I found that quite severe damage had been caused to the chassis of the back lock where the joining plate for the front lock sticks out. The chassis itself had cracked through and her husband had had to braze it up for her. This kind of damage is caused by the motor as it changes direction and generally happens when the screws holding the whole motor assembly become slack and allow it to move about when it changes direction at the end of the row. So those of you with motors should check that the screws are tight at regular intervals. If the damage is allowed to get too bad, a replacement chassis will be needed for the back lock and the price for that is currently around £80 plus labour to have it fitted, so be warned!

Another cause of such damage is that the nuts (on the two long bolts which secure the ends of the two rails and also have the colour changer mounted on them) work loose which allows the COLOR end plate to flex as the back lock changes direction at that end. This puts a strain on the chassis because the lock is twisted out of parallel. To retighten the nuts, remove the COLOR end plate from the back bed by removing the two large thumb nuts. Then, with a flat bladed screwdriver, remove the two sleeves from the bolts and with a 5.5mm nut spinner or ring spanner, lightly tighten the nuts. Don't overdo it as it is very easy to strip the threads on the bolts, especially the bottom one which is roughly 'O' shaped. When you replace the sleeves on the nuts be careful not to get them cross threaded and tighten them down on to the nuts to lock them in place. Finally replace the COLOR unit and tighten the thumb nuts.

I hope this month's article will give some of you food for thought and perhaps have you running to your machine to do a bit of checking.

Finally, just a reminder again to get your machine serviced if it needs it before the pre-Christmas rush starts and keep those problems coming in — you never know — the answer to your problem may be just what someone else is looking for.

EDITOR'S LETTER

It's the time of year when the evenings just start to draw noticeably in and when seasonal knitters turn their attention back (well, more wholeheartedly perhaps) to machine knitting again. Why not make that little extra effort this year and learn something new in the company of like-minded enthusiasts? There are so many different and varied classes throughout the country these days, it seems a shame not to take advantage of them. We have lots of ideas on courses this month in 'Machine Knitting Education' and in the 'Knitters Diary'. We have even included our own tutorial supplement — Cable Works. No matter which machine you own and what your ability, we think you will find one or two tricks in here to make cable knitting quicker and easier. And, if you are already an experienced cable knitter, then, hopefully you will find further inspiration from the new stitch designs and fashion pointers which run right through the supplement.

All this month's patterns reflect the trends predicted for the current and coming season. Soft classical looks with interesting detail, at the neck or the edges. There are Fisherman's ribs for him and her in a yarn with a touch of luxury. The fashion touch is provided by the zig-zag patterning details. A fine lace carriage was used to produce the soft texture in the lady's 'V' neck sweater, whilst mono-coloured tuck stitch was offset by just a touch of Fair Isle on our cover design. Although the patterns were written for Passap/Pfaff machines, the lady's braided jacket, the long-line cardigan and neat tuck stitch sweater can be worked on virtually any machine with a ribber. You will find specific conversion details included in the patterns for other machines.

A fabulous finish is always essential and Wendy Damon has shared her secrets with us, to make it quick and easy to achieve. Overlockers can be pretty handy to speed up making up, but Irene Krieger turns our attention to their decorative potential this month with ideas for braids and other decorations, made to order by the yard! If you need ideas to use the trims creatively, then don't miss Ruth Lee's 'Designer Look' for knitted additions and garment pieces that can be added or removed as the occasion warrants.

The free Stitch Library this month takes a gentle stroll into autumn with subtle designs that can span the seasons usefully, with different looks for all the family and ideas for all machines. Colour is always a very personal thing, but there are some basic concepts which Linda Jackson explains in 'Colour and Design Workshop' which can help us all achieve just the right combination. For further stitch designs to try out colour combinations, see 'Pattern Play' which brings the look of the *House of Elliott* right into current fashion. For delightful mono-colour textures, we have more techniques and patterns from New Zealand — with Pauline Falk revealing more of her 'Falkberry Stitches and Friends'.

There is such a lot to do this month, make sure you take time out to relax and read all about Betty Abbott — our Master Class author with a fascinating knitting background. Don't forget to check out 'Machine Works' — where Peter Free's response to readers queries might just provide the information you need to continue to knit smoothly. 'Books, Bytes and Stitches' has all the latest information on good knitting reading and 'Focus on the Market' has some interesting product and business updates.

If your knitting resolutions start in the autumn, try some designing for yourself. 'Adapt-a-pattern' converts a basic sweater into a flattering tunic with a simple ribber pattern that can be worked on any machine and even by a beginner, whilst Fiona Ellis encourages us to go a stage further in 'Machine Knit DIY' and add a little shaping to a basic diagrammatical pattern.

Most important of all, never forget, that for most of us, knitting is supposed to be a pleasure — so happy reading and happy knitting.

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 98[106:117:
129:136]cm.
Length 64.5[66:69:71:74]cm.
Sleeve seam 57[59:59:61:61]cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Yeoman Sport.
2 x 500g cones in MC.
Yeoman Supersheen.
1 x 500g cone in C.
1 pack Avalon water soluble fabric.
Machine embroidery thread to match MC
(optional).
1 x 120 ml bottle Plexi 400 fabric glue
(available from Bramwell stockists).
1 pair shoulder pads (optional).

MAIN TENSIONS

40 sts measure 189mm and 40 rows
measure 46mm over Jacquard patt (SS
approx 4/4).

Bands: Measure 3.5cm folded (SS
approx 2/6)

Tensions must be matched exactly
before starting garment.

ABBREVIATIONS

See page 52.

NOTE

Knit side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

SPECIAL KNITTING NOTES

Please read these before beginning the
garment.

The fabric for the garment pieces is
knitted in rectangles which are cut to the
required shape and then finished with
an overlocker. A sewing machine could
be used instead.

Measurements given on diagrams are
a guide but can be varied as required.
All shaping is marked and cut on half
the garment and the cut pieces turned
over and used as templates for cutting
the other half. A 1cm allowance has
been included for seams e.g. if the
21cm measurement across the shoul-
ders is used, the finished measurement
would be 40cm. Once cut, until
stabilised with overlocking, the fabric
should be handled as little as possible.
Self made overlocker braid is used for
this garment, but purchased braid can
be substituted or the braid omitted alto-
gether. Braid is attached with fabric glue.
The knitting instructions given are for

Lady's Duo/6000E Jacket with Braid Trim

(readily adaptable for Japanese machines)

Illustrated on page 9

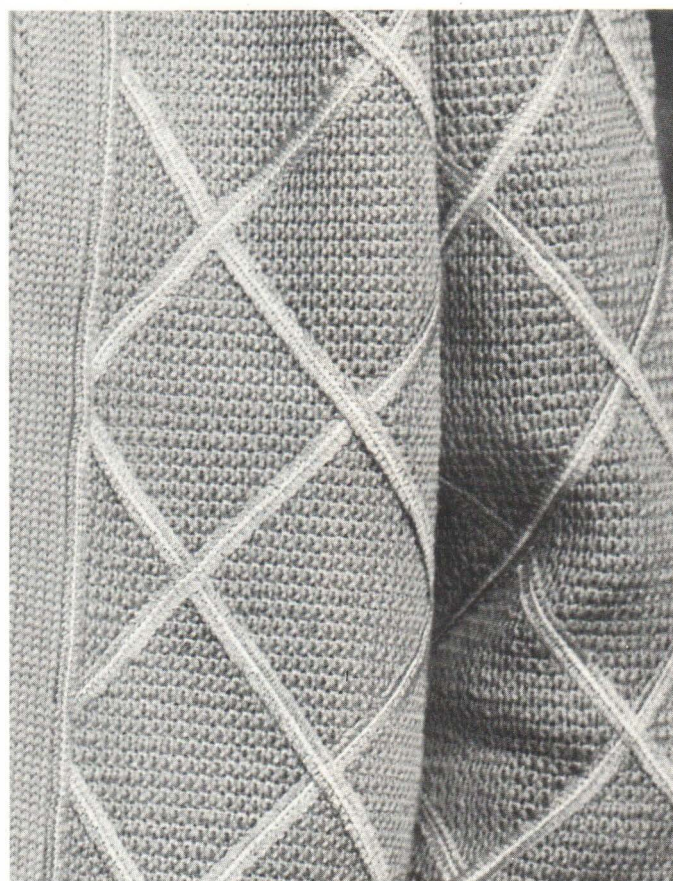
MACHINES: These instructions are written for Duo or 6000E machines

YARN: Yeoman Sport and Supersheen

FIBRE CONTENT: Sport is 100% Wool; Supersheen is 100% Bright
Acrylic

COLOUR: We used Sport in Birch (MC) and Supersheen in Coffee (A)

STOCKISTS: If you have any difficulty in obtaining these yarns, please
write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD

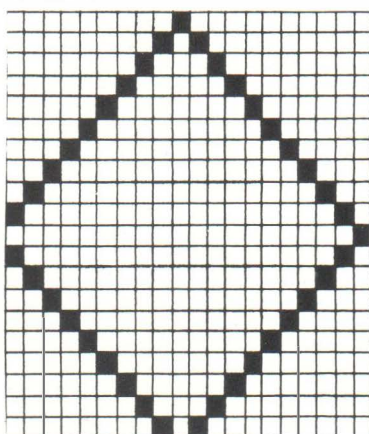


the 6000E and Duo 80 but Jacquard from
any machine could be used. The pur-
pose of the Jacquard pattern is to create
a weightier fabric and to provide guide-
lines for the placement of the braid.
Either side of the fabric can be used. Due
to its more interesting texture, the 'wrong'
side was used for the sample garment.
It is also possible to use single bed
Fair Isle, in which case, it would be
advisable to line the garment. For single
bed Fair Isle on a Japanese machine,
the pattern must be elongated i.e. knit
two rows of pattern on each row of card
to maintain the proportions of the dia-
mond. The number of rows required
will have to be recalculated.

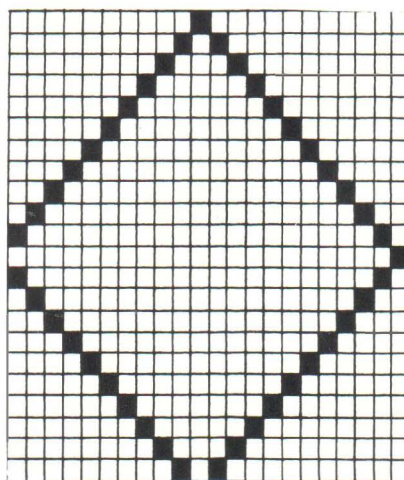
In order for the braid to continue unin-
terrupted, the pattern must match exactly
at the side seams so complete pattern
repeats must be used and a stitch on
either side added to provide a seam
allowance. To give greater flexibility in
sizing, two slightly different stitch pat-
terns have been given. Electronic
machines can use either according to
the size of garment required.

If the pattern is to match at the side
seams, manual machines with their set
pattern repeat will not be able to make
the full range of sizes given though
small variations can be made by reduc-
ing or increasing the tension. If pattern
matching is not considered important,
any number of stitches can be used. Duo-
matics can only use Pattern 1 which must
be punched twice side by side on the
card. Repeat upwards so that the card
can be joined to knit continuously.
Twenty-four stitch repeat machines will
have to enlarge the pattern to fill their
punchcard. Calculate the approximate
number of stitches required and then
use the multiple of twenty-four that
comes closest. Add two stitches for
seam allowance. In some cases, it may

PATTERN 1



PATTERN 2



be necessary to make a colour separation. Refer to the machine instruction manual if unsure.

On the 6000E, the lock row counter and the console row counter will not always agree. In every case, where a row counter number is given, this refers to the lock row counter.

PATTERN and 6000E PROGRAM

Duo machines: Punch card before starting to knit. Cast on as shown in Diagram 1. Work Jacquard pattern as shown in Diagram 3

6000E machines: Program console thus:

Cast On 3
Stitch Pattern A Patt 1 or 2 as required
Knit Technique 183

BACK AND FRONT

Work two pieces alike

6000E machines: Push 102[112:122:134:142] Ns on FB and corresponding Ns on BB to WP. Using MC and SS 4/4, work cast on. Place a marker at centre. Engage Stitch Patt A. K until RC shows 560[573:600:616:640]. Place a marker at centre and WK.

Duomatic machines: Handle down. Push 102[112:142] Ns on FB and corresponding Ns on BB to WP. Work cast on as shown in Diagram 1. Set machine for Jacquard patt and work in Jacquard throughout as shown in Diagram 3. Place a marker at centre. K until RC shows 560[600:640]. Place a marker at centre. WK.

SLEEVES

6000E machines: Work as given for back and front, but over 96[100:104:108:112] Ns and K until RC shows 492[512:512:528:528].

Duomatic machines: Work as given for back and front, but over 96[104:112] FB Ns and K until RC shows 492[512:528].

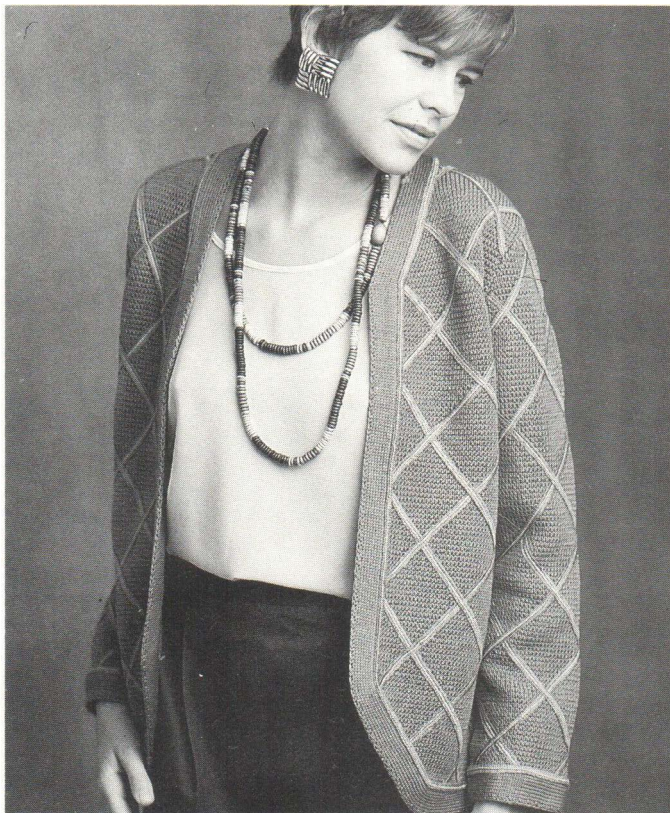
INTERIM BLOCKING

Block pieces to correct measurements and steam press. Fabric should be stretched slightly to open out pattern. Allow to dry completely. Trim approx 1.5cm from top and bottom of each piece. This will give a better edge for stitching and also ensure that braid does not cross on band at lower edge. Decide on which is to be right side of garment and fold pieces down centre with right side to inside.

SHAPING

BACK AND FRONTS

ARMHOLES: At top, mark across



shoulder measurement. Cut down for approx 5cm. From centre, mark neck measurement. At shoulder edge, measure down 2cm. Join to neck point and cut on shoulder line. From shoulder edge measure down depth of armhole. Mark outer edge at same level. Mark underarm curve. Cut and continue up to shoulder.

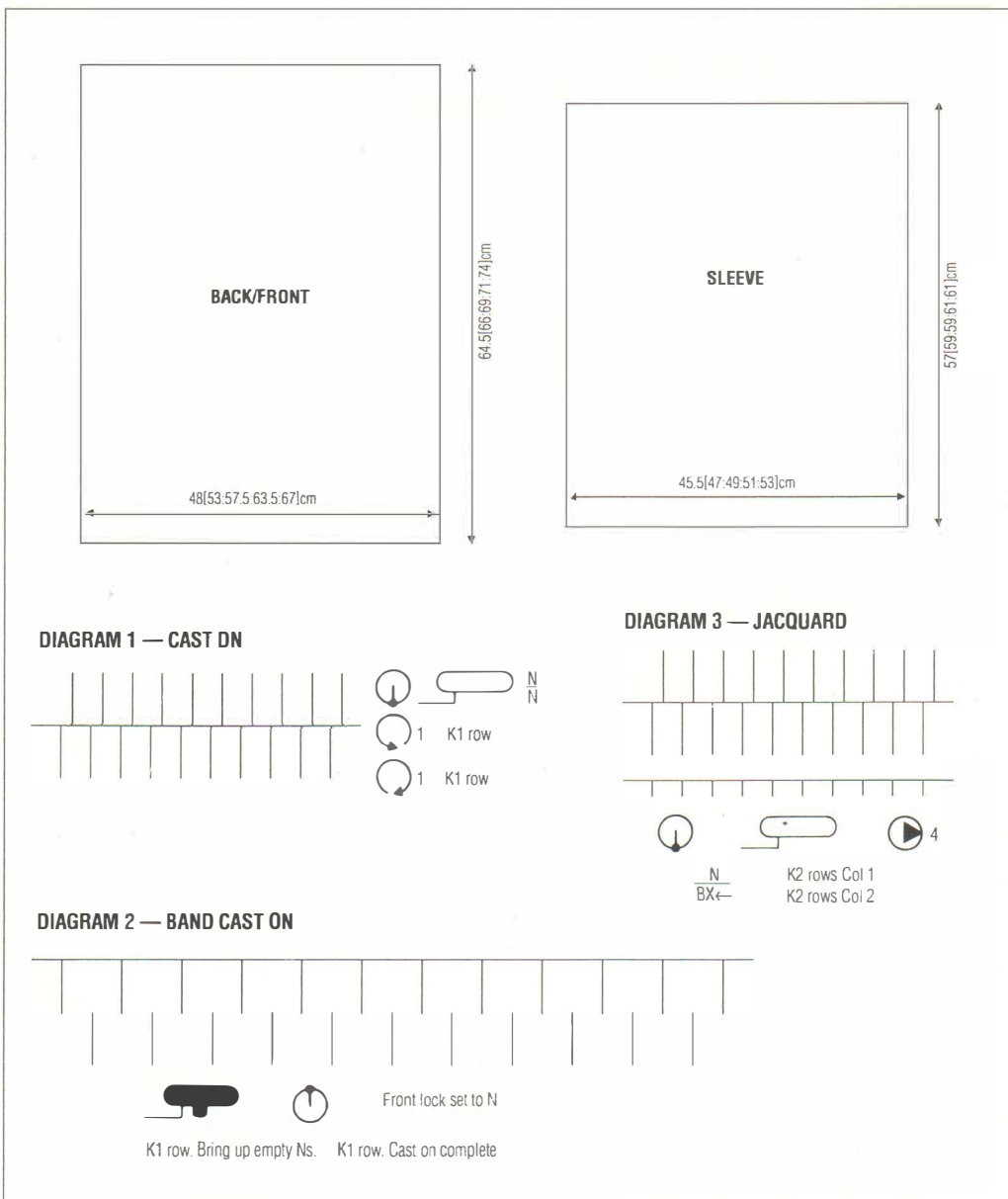
BACK: Mark and cut neckline.

FRONT: Cut up centre stitch to give two halves. Mark curved neckline and cut. Cut off points at neckline and bottom of front opening, following a line of the Jacquard pattern.

SLEEVES

Mark depth of sleeve head. Mark sleeve head using measurements as guide but change these if necessary to achieve a smooth curve. Cut. Mark bottom width. Mark 5cm up from this point. Mark 5cm down from sleeve head. Join these points and cut.

Thread C in top looper of overlocker and ordinary sewing thread in other places. Set overlocker for a medium to wide stitch



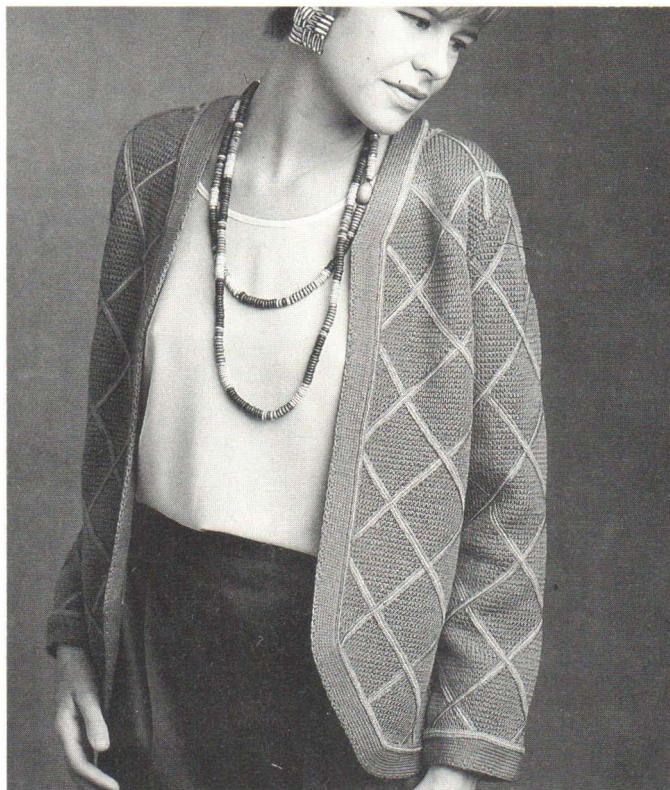
and approx 3mm stitch size. Working with wrong side of fabric uppermost, stitch around all cut edges of garment pieces. Do not trim but use blade as a guide only.

CALCULATE AMOUNT OF BRAID REQUIRED

On back, measure pattern lines in one direction only. Allow approx 2cm overlap at each edge. Add these measurements together and double for lines in other direction. Measure one sleeve in the same way. Add to back measurements. Double for fronts and second sleeve. If using self made braid, add approx 2 metres for unusable pieces. Join underarm seams and steam press.

ATTACH BRAID

Lay body piece out flat where it can remain undisturbed for at least four hours or until glue dries. As attaching the braid is rather time-consuming, it is recommended that this is done in two stages, in which case, only slightly more than half needs to be laid out flat. The surface should be protected with padding that can take pins e.g. a folded blanket. Cut pieces of braid to cover pattern lines allowing 1cm extra at each end. Pieces should be cut for the full length of the line. Pin each piece to its line at



one edge so that pieces do not get mixed up. When every line on section to be decorated has its braid, fold braid away so that garment is clear. The sample garment has the braid pieces woven over and under each other as a basket. If preferred, the braid can be laid flat without weaving. In this case,

for a professional finish, attach all the braid along the lines travelling in one direction first. In either case, work from one centre bottom corner outwards. Snip top from glue bottle and squeeze a fine line of glue along pattern line. It is recommended that glue is laid down and braid attached to a small part at a

time, especially if weaving. When laid out section is complete, allow to dry. Repeat until all lines have been decorated. Decorate sleeves in the same way.

Join shoulder seams.

BANDS

These are knitted longer than required and the excess unravelled after stitching on.

EDGING BAND

With waste yarn and SS -4½, make cast on *exactly* (i.e. over number of Ns shown) as shown in cast on Diagram 2. SS 2/6 using MC, K2 rows. Arrange beds and locks as shown in band Diagram 4.

RC000. Work in patt until RC shows 20. Place a marker at one edge. K until RC shows 400. Place waste yarn cast on of band at centre back of garment at bottom edge. Measure along edge of garment to first marker. Continue in this way to estimate the number of rows required. Add approximately 50 rows as a safety margin. (Sample garment required 1,000 rows — to fit 91cm.) K rows required and WK.

CUFF BANDS

Work as given for edging bands, working to approx RC 150.

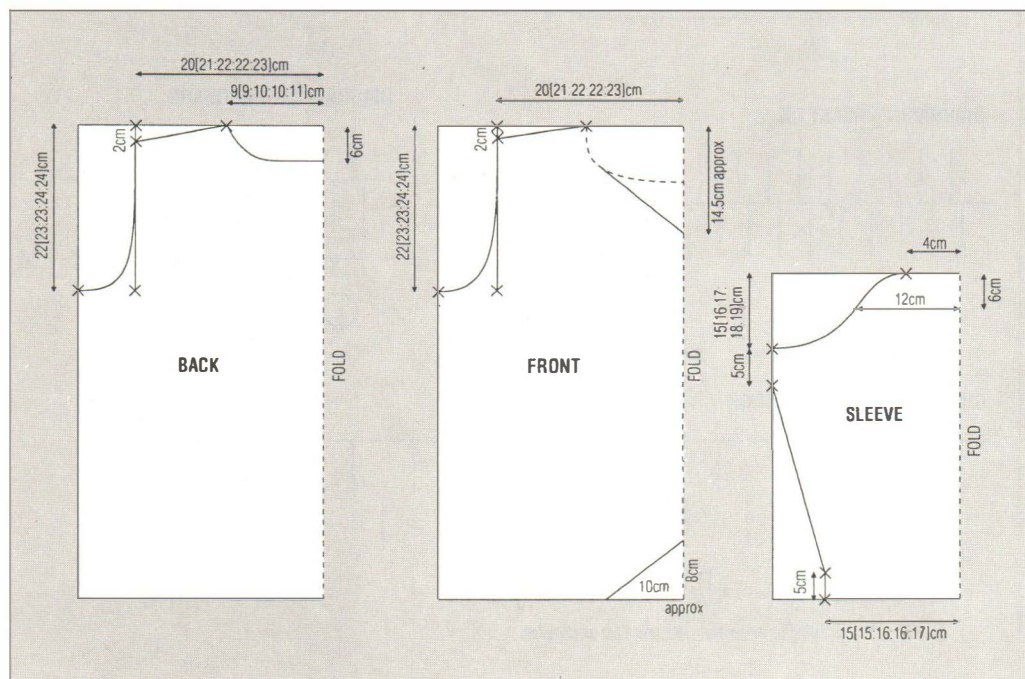
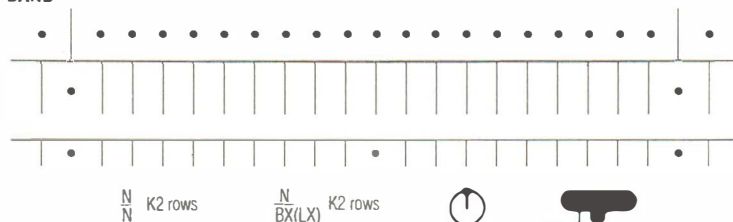
Thread end of MC at cast on end into a bodkin, thread through first row worked in MC and unravel waste yarn.

COMPLETE MAKING UP

Pin cuff to bottom of sleeves on right side. Stitch into place along groove formed by BB stitch. Unravel excess cuff and hold sts (on yarn) as for cast on end. Join sleeve seams, continuing into cuff. Fold cuff to inside and catch down along groove as for right side. Set sleeves into armholes, matching centre of sleeve head to shoulder seam and underarm seam to underarm seam. On inside trim all excess braid to seam level. Steam press seams.

Pin cast on end of band to centre back at neck on right side of work, leaving a small seam allowance. Pin band in place all the way round edge of jacket. Stitch along groove formed by back bed stitch beginning approx 3cm from centre back. Ease around points. When within 3cm of centre back, unravel excess band and hold stitches as for cast on end. Right sides together, join these band edges together at centre back with a flat seam. Attach band to garment over remaining 6cm. Fold band to inside and catch down along groove as for right side. Lightly steam press bands, paying particular attention to points.

DIAGRAM 4 — BAND





Irene Krieger

Ruth Lee presents a range of exciting textiles to be used as optional extras on a range of garments



Reproduced courtesy of Batsford — taken from *Pattern on the Knitting Machine*

THE Designer LOOK

DRESSING UP



various detachable collars and neck pieces which can be used to this end. Such items can add zest and individuality to an otherwise standard, off-the-peg garment, or commercially produced knitting pattern.

Have a go at some of the techniques illustrated below and let your imagination run free. Remember detachable add-ons have the advantage that they are not a permanent fixture, so they can easily be swapped around, or removed altogether, to suit your mood or the occasion.

BACKGROUND

One of my most treasured possessions is a box of eye-catching accessories; a diverse collection of decorative bits and bobs accumulated over the years, to be trawled through on those occasions when I feel that a particular outfit requires dressing up.

In this month's article I will be taking a look at designing and making

I first started making detachable collars in the late 1970s, to dress up a range of knitted jackets, coats and evening dresses. One such collection was designed to be knitted completely in black; black chenille, black lurex, black cotton rayon and slub yarns, black silk and wool. Small Jacquard



SWATCH 2



SWATCH 3a



SWATCH 3



SWATCH 4

SWATCH 4a



patterns were complemented with various raised surface techniques, including single bed pin tucking. The collar pieces were constructed from straight lengths of pin tucked fabric. The shaping on the neck edge was achieved by knitting a narrow band of stocking stitch into the reverse side of the work, but over less rows than the main pin tucked section, gathering in the width at the back neck edge only.

This is a simple and effective method of working which nonetheless offers many variations in style and form. Swatches 1 to 4 demonstrate the basic principles of this method of working.

CONSTRUCTING A SIDEWAYS KNITTED, PIN TUCKED AND SHAPED COLLAR

SWATCH 1

This example is knitted in one strand Janeiro (shade Oyster) plied with one strand of Brittany cotton (shade Putty), both from Yeoman Yarns, and a Beige chenille, a similar colour to which is available in Yeoman's chenille range. Cast on 40 sts in col A and K 10 rows at T7. Make a pin tuck by hooking up the first row of stitches on to their corresponding needles in WP. Knit

SWATCH 6



SWATCH 5



SWATCH 5a



SWATCH 7



SWATCH 8





SWATCH 9

one row to seal the pin tuck. Change to a chenille type yarn, and knit a further 10 rows. Repeat this sequence as many times as required, beginning and ending with a pin tuck. Sew all the ends in.

SWATCH 2

In this example, the pin tucks are knitted in two ends of Janeiro (shades Oyster and Cream). The swatch shows the next stage in the process, which involves decreasing the width of the knitting at the neck edge.

With the wrong side of the knitting facing, hook up 10 stitches from the first pin tuck at either the left or right edge of the knitting. K4 rows. Hook up a further 10 sts from the base of the second pin tuck. K4 rows.

Repeat this procedure until each rectangular section of the collar has been decreased in this way.

SWATCH 3

This example combines Jacquard patterning with stocking stitch pin tucks, and is knitted in four contrasting shades of Beige, Cream, Oyster and Tobacco as follows:

Colour A: Beige chenille

Colour B: Two strands Janeiro shade Tobacco

Colour C: Two strands Beige botany yarn (shade 231) and one strand mercerised cotton (shade Oyster, Brockwell Yarns).

Colour D: One strand Janeiro (shade Cream) and one strand each of Pale Peach and Ecu mercerised cotton from Brockwell Yarns.

The collar is knitted in the same way

as Swatch 2, using a small-scale chequerboard pattern and is shown against a larger zig-zag pattern knitted in colours A and C (see Swatch 3A).

Try knitting up the lady's tunic featured in last month's *Machine Knit Today* in a similar restrained colour palette, and teaming it with a pin tucked collar rather than the original fringed collar. The fringes could also be omitted from the tunic. This is a simple way of creating a striking new look from an existing pattern, although you would need to match the tension given in the instructions if such a project is to be undertaken.

SWATCH 4

This swatch develops another link with the original tunic pattern by the introduction of rows of hand-tooled eyelet holes in the fold line of the pin tuck.

In this swatch I have used the zig-zag design from Swatch 3 for the collar, and the chequerboard pattern (shown in Swatch 4A) for the base fabric. Try a similar

experiment using sections of pattern from the tunic sweater (see Swatch 5a). Further developments might include knit or purl facing eyelet inserts, combined with single bed pin tucking. The knitting can be turned using either waste yarn or the garter bar.

Swatch 4 is knitted in the following yarn and colour combinations:

Colour A: One strand Brittany cotton (shade Grape) and one strand Janeiro (shade 3).

Colour B: Beige chenille

Colour C: As for Swatch 3.

Colour D: One strand Malibu (shade 2, Yeoman Yarns) plied with one strand Janeiro (shade 9).



SWATCH 10



Yoke collection



SWATCH 11

DIAGRAM 1

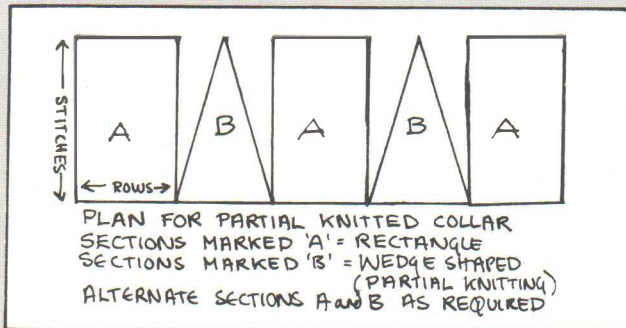


DIAGRAM 2

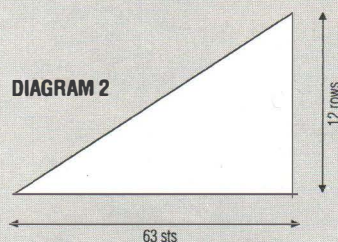


DIAGRAM 3

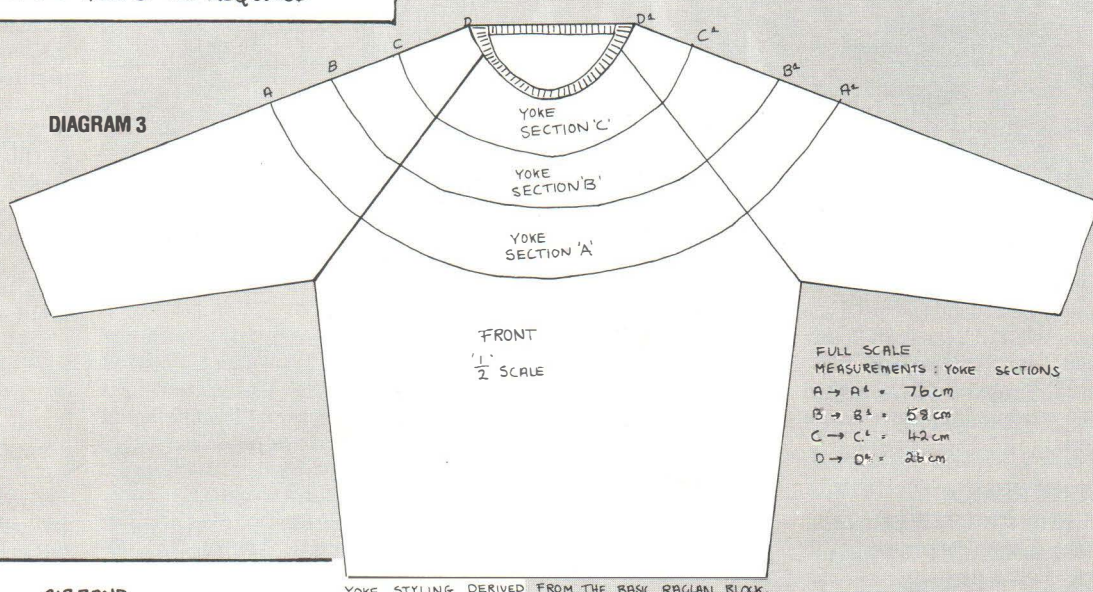
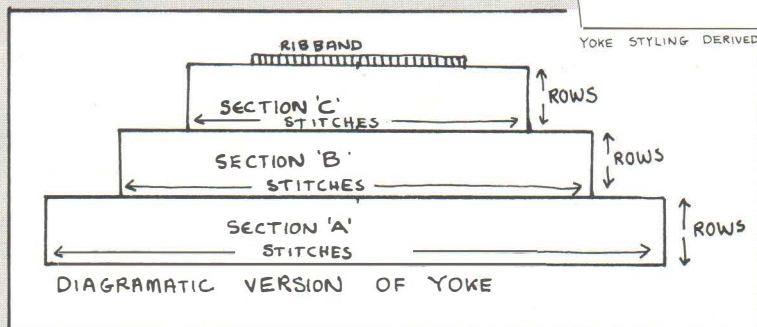


DIAGRAM 4



SWATCH 5

The final swatch in this section shows how to vary the width on the outside edge of the collar. In all the previous examples, a pin tuck was made across the full width of the needles in working position. In this example, hook up the first 30 stitches only (out of a total of 45 stitches). This will give a fluted effect, which can be finished off with, for example, a row of crochet or braid in edging. The following combinations of yarns and colours were used to knit Swatch 5:

Colour A: Beige chenille

Colour B: One strand Janeiro (shade 3) plied with one strand of Brittany cotton (shade Oxford).

Colour C: As Colour D in Swatch 4.

Colour D: As Colour D in Swatch 3.

PARTIAL KNITTING

The technique of partial knitting has many applications in the design and make up of shaped collars and neck pieces. Pattern and shape can be combined, complementing each other, to create a fully integrated piece of design work.

My first two examples combine wedge shaped units of stocking stitch knitted in the partial knitting technique and rectangular sections of transfer lace. This method of working could be developed into design ideas for either long, fluid lengths of fabric suitable for scarves, and edged with either fringing or crochet (see Swatch 6), or alternatively, used to produce a more formal collar shape (see Swatch 7). In the latter, the top and bottom edges of the collar are hooked up on to the machine and finished with a picot edged, stocking stitch hem.

SWATCHES 6 AND 7

These illustrate the principles of combining wedge shaped knitting with straight sections. Try alternative versions where, for example, more or less needles are put into holding position. Swatches 6 and 7 are knitted in the following colour combinations and yarns:

Colour A: Two strands Beige botany yarn (shade 231) and one strand mercerised cotton (shade Oyster) from Brockwell Yarns.

Colour B: One strand Janeiro (shade 3) plied with one strand Brittany cotton (shade Oxford).

Colour C: Two strands Janeiro (shade Tobacco).

Colour D: One strand Ashton linen mix, plied with one strand Janeiro (shade Oyster), both from Yeoman Yarns.

INSTRUCTIONS

SWATCH 6

1. Cast on 40 sts in Colour A, T7. Work one full pin tuck over 10 rows.
2. K 2 rows Colour C.
3. K 10 rows of a suitable small scale lace pattern in Colour D. This example used a punchcard and the lace transfer carriage (on a Brother machine).
4. K 2 rows Colour B.
5. Thread up Colour A and K 2 rows. Set the carr for HP and push 5 Ns at opposite end to carr to HP. K 2 rows, looping the yarn underneath the first N in HP before knitting the 2nd row. This is to avoid an eyelet forming. Continue in this manner until all Ns are in HP.
6. Repeat steps 2 to 5 inclusive as many times as required.

7. Darn in all the loose ends, and decorate the outside edge in a similar manner to the sample shown. I chose to use the purl face of the knitting to contrast with the knit-facing Jacquard pattern of the main garment (though knit side is shown here).

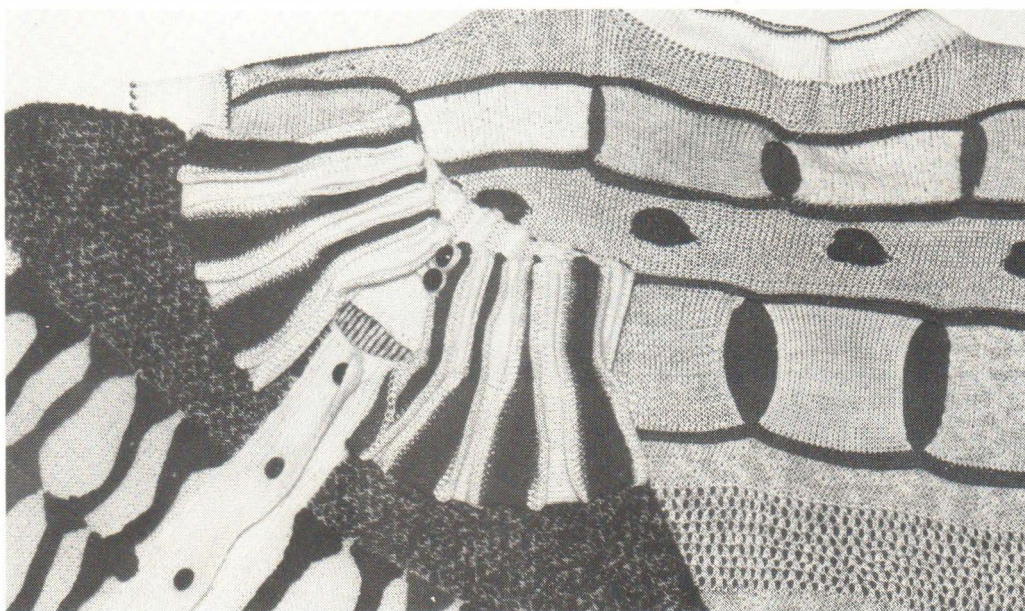
SWATCH 7

Knit as for Swatch 6. Rehang the neck edge of the collar, with wrong side facing, on to corresponding needles in WP. Using Colour A, knit a small picot hem at T6.

On the outer edge of the collar, the picot hem is knitted in short sections. The concept of shaped edgings is developed in the final swatch collection of this article and illustrated by the yoke collection.

SWATCH 8

This combines hand wrapped knitweave with knit-facing partial knit segments. Turn the work, using either the garter bar or waste yarn. Yarns used in this example include: Colour A: Two strands Beige botany plied with one strand Oyster mercerised cotton.



Colour B: Two strands Janeiro (shade 3).
Colour C: One strand Janeiro (shade Tobacco) plied with one strand Botany (shade Nutria, Brockwell).
Colour D: Mushroom 2/2s mercerised cotton weaving yarn (from Texere Yarns).

INSTRUCTIONS

1. Cast on 40 sts, T7.
2. Knit 1 complete pin tuck of 10 rows in Colour A.
3. Continue knitting in Colour C. 'e'-wrap every alternate needle with Colour D on rows 2, 4, 6 and 8. Knit to row 10.
4. Strip off with waste yarn. Turn the work.
5. Rehang the knitting on to corresponding needles in WP. K1 row, complete pin tuck of 10 rows in Colour B.
6. K2 rows in Colour A. Knit a wedge shaped section as in the previous examples.
7. Knit one complete pin tuck of 10 rows in Colour B.
8. Strip off with waste yarn. Turn the work.
9. Rehang the knitting on to corresponding needles in WP.
10. Repeat Steps 3 to 9 inclusive as many times as required.

Decorate the outer edge with fringing (try suede or felt).
The technique of partial knitting greatly extends the range of design options, but it is only possible to touch upon the basics in such a brief article. Chapters 5 and 8 in *Pattern on the Knitting Machine* (see end for details) cover this topic in some depth.

The final example in the partial knit section is developed to incorporate two contrasting wedge shaped units, divided by pin tucks. Units A and B are knitted over 40 stitches. Push two needles into HP (or back down into WP) every two rows in Unit A and one needle into WP (or HP) on unit B.

SWATCH 9

Refer to Diagram 1 for direction and order of knitting. Cast on 40 stitches in Colour

A and knit 10 rows at T7. Make one complete pin tuck. CAL. Set carr for HP. Push 2 Ns at R into HP and K from left to right. Continue in this manner until all needles are in HP. Cancel HP. Make a pin tuck 10 rows deep. CAR. Push 38 Ns at L into HP and K2 rows. Push 2 more Ns at the opposite side to carriage back into WP and K2 rows.

Continue in this manner until all Ns have been returned to WP. Make a pin tuck as before. CAL. Repeat the HP instructions, but this time push one N into HP every 2 rows, until all Ns are in HP. Make a pin tuck as before. CAL. Push 1 N back into WP. K2 rows. Continue in this manner until all the Ns are back in WP. Make a pin tuck as before. CAL.

Push 2 Ns into HP on the right hand edge. K2 rows. Push 2 more Ns into HP and continue in the same manner until all Ns are in HP. Make a pin tuck as before CAR.

Push 38 Ns on the left into HP and K2 rows. Push 2 more Ns on the left, back into WP and K2 rows. Continue in this manner until all Ns are back in WP. Complete this swatch with a pin tuck. Sew in all ends and decorate the outside edge as desired.

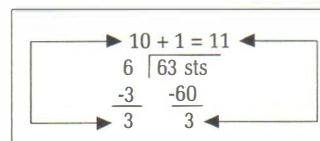
The possibilities of the partial knitting technique are illustrated by the photographs of the various collars.

TO DESIGN A SIDEWAYS KNITTED COLLAR

It would be necessary to know the measurements of the outer and inner edges of the proposed collar, and the centre back/front depth from the neck edge to the base. Draw a linear diagram (to scale, see Diagram 1) showing the height and width of each component part, the order in which they are to be knitted, and the total number of segments required to make the whole piece. My example is constructed from one rectangular panel, followed by a wedge shaped unit. Use the pattern piece for the yoke collar as a measurement guide, or work directly on to a dressmaker's stand. You can always make

a paper pattern to check your calculations.

Knit a tension square in the yarns and tensions to be used for the finished piece. Calculate the number of rows and stitches per one centimetre and finally the number of rows and stitches to make each segment. Use the magic formula equation to find out how many needles to push into HP on the wedge shaped sections. For example see Diagram 2. From the diagram you can see that there are 12 rows (or 12 chances) to decrease. In reality this means six chances if the partial knitting technique is being used, since you can only push needles into HP on alternate rows at the opposite end to the carriage. The magic formula would be:



the written pattern would read:
Push 10 sts into HP on alt rows 3 times, and 11 sts into HP on alt rows 3 times.

You can double check this information as follows:
Total number of decreases = 6
Total number of stitches to be decreased = 63
3 x 10 sts = 30 sts
3 x 11 sts = 33 sts
Total = 63 sts

My figures are an example only; substitute your own figures which you will have calculated from your tension square. I also use the magic formula to work out the reductions on yoke type collars.

YOKE STYLE NECK PIECES

The final swatches (10 and 11) develop the technique given for the fringed collar which accompanied the lady's tunic in August *Machine Knit Today*. Some of the photographs illustrate potential variations, focusing on shaped edgings and additional decoration.

See also the swatches featured in July *Machine Knit Today*.

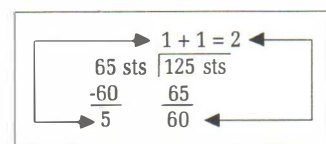
TO DESIGN A YOKE STYLE NECK PIECE

Use a basic raglan pattern block and draw in the outline of the yoke as shown in Diagram 3. Divide the yoke into, for example, three horizontal sections. Measure the height and circumference of each section (stand a tape measure on edge to do the latter). Transfer this information on to a linear diagram (see Diagram 4.) Calculate the number of rows and stitches required for each section, and the reduction in stitches between each section. Use the magic formula to calculate an even distribution of doubled-up stitches. For example:

Section A = 190 sts

Section B = 125 sts

In this example, 65 sts need to be decreased on to 125 sts.



The written pattern would read:
(a) Double up on every stitch 5 times
(b) Double up on every alternate stitch 60 times.
Spread 5 groups of sts from (a) evenly across the width.

IN CONCLUSION

Hopefully you are now fired with enthusiasm and ready to experiment with your own interpretations of this theme. The sheer volume of potential techniques, unusual combinations of materials and stitch patterns, opens up a wealth of alternative solutions for the designer look.

It was my original intention in this series of articles, to cover the design and production of smaller pieces of 'knitted jewellery', but space has not been available. However, I will return to this topic later in the year. I hope you have enjoyed reading this series as much as I have enjoyed writing it.

Watch out for Ruth's next articles on the interesting topic of felting.

Yarns used in this article are available from:

Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UP. Tel. 0533 404464.

Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ. Tel. 0422 834343.

Texere Designer Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ.

Pattern on the Knitting Machine by Ruth Lee is now available in paperback from B. T Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH and high street booksellers.

At this time of year the colleges are preparing for the new academic year and more than ever there are courses being developed for textiles and knitwear design and production. So what is there of use to us? It all depends upon where we see our professional career/business (or interest) progressing. At whatever level we are, there are loads of super courses being held around the country that should appeal. The first decision we have to make is: how much time can we spare from business commitments to improve our craftsmanship? Obviously if we want to take courses, then the aim is for them to improve our abilities and enhance our work production. Or perhaps we are considering a degree course to really add professional status to our businesses.

Therefore, let us begin at the top for a change and work through just what is available and where.

BA (HONOURS) DEGREES IN WOVEN TEXTILE DESIGN

These courses are flourishing all around the country and are available as three or four year full time courses. Grants are available for higher education, and mature students are always very positively considered. If this could be a serious consideration for you, then ring around your area and see which college or university from our list offers the best entrance requirements.

University of Central England in Birmingham. Tel. 021-356 6911

Duncan of Jordanstone College of Art, Dundee. Tel. 0382 23261

Glasgow School of Art. Tel. 041-332 9797

Gloucester College of Art & Technology. Tel. 0452 426700

Hinckley College. Tel. 0455 251222

Huddersfield University. Tel. 0484 22288

Leicester Polytechnic. Tel. 0533 551551

Liverpool Polytechnic. Tel. 051-207 3581

London — Ravensbourne College of Design. Tel. 081-468 7071

Loughborough College of Art and Design. Tel. 0509 215831

Manchester Polytechnic. Tel. 061-228 6171

Middlesex Polytechnic. Tel. 081-368 1299

Trent Polytechnic, Nottingham. Tel. 0602 418248

If you are planning a long term career in teaching your skills to others, then Bath College of Higher Education (Tel. 0225 873701) offers a Textile Design option as part of their B. Ed. course.

SPECIALIST DIPLOMAS

A variety of colleges offer specialist diplomas that are usually one year full time:

Loughborough College of Art and Design offers a 'Certificate in Fashion Knitting and Textile Design'. Tel. 0509 215831

Basingstoke Technical College has a

Machine Knitting Education

LEARNING NEW TRICKS OF THE TRADE

Penny Wright-Thompson takes a look at the educational options for machine knitters

'Certificate in Creative Clothing'. Tel. 0256 54141.

North Herts College has a 'Diploma in Art and Design' specialising in textiles. Tel. 0462 32351

'Diplomas in Textiles Design' are offered at:

Amersham College of Further Education. Tel. 0243 21121

Croydon College. Tel. 081-686 5700

Scottish College of Textiles at Galashiels. Tel. 0896 3351

Rochdale College of Art and Design offer their 'Diploma in Textiles, Fashion and Clothing' as a full-time one year course, and even on a day release basis — worth an enquiry if this is your local centre.

BTec COURSES IN TEXTILE DESIGN

These are well established favourites and there are a variety of levels available. Salisbury College of Art (Tel. 0722 26122) offers the First Diploma as well as the national level. Other colleges offering BTec Nationals in Textile Design are:

Bradford and Ilkley Community College. Tel. 0274 753080

Harrogate College of Art and Technology. Tel. 0423 879466

Kent Institute of Art and Design. Tel. 0622 57286

Mid-Warks College of Further Education. Tel. 0926 311711

Northbrook College of Design & Technology. Tel. 0903 31445

Rotherham College of Art & Technology. Tel. 0709 362111

Southport College of Art & Technology. Tel. 0704 42411

Stevenage College. Tel. 0438 312822

Thurrock Technical College. Tel. 0375 391199

BTec Higher Nationals are also offered at the Kent Institute, and also at:

Cleveland College of Art and Design. Tel. 0642 473132

Derbyshire College of Higher Education. Tel. 0332 47181

Chelsea School of Art. Tel. 071-351 3844

CITY & GUILDS AND LEISURE COURSES

Of course, there are many 'leisure' courses being offered at most local colleges and community centres. One point to note is that Weymouth Col-

lege no longer runs any knitwear courses, but nevertheless, Dorset is very well served with a variety of courses being led by Loraine McClean and Angela Gordon:

1. City and Guilds Machine Knitting is offered at South and West Dorset Adult Education at Bovington Near Wareham. Part 1 and the first year of Part 2 will be offered from September.

2. City and Guilds Machine Knitting and Handknitting Part 1, Year 1 is being run at the Punshon Centre in Bournemouth.

3. A course specifically for Passap system knitters is run at the Kingston Maurward College in Dorchester, covering the City and Guilds Machine Knitting course, Part 1, Year 2.

4. City and Guilds Handknitting Part 1, Years 1 and 2 is offered at Dorchester Adult Education Centre, with Part 2, Year 1 also offered from September 1993.

5. Two one-week summer schools are run during the last two weeks of July at the Punshon Centre, Exeter Road, Bournemouth (an ideal sneaky seaside break from the family perhaps?)

6. Saturday day courses are also offered, with three planned at the Punshon Centre on 16th October — Design Techniques for City and Guild Students; 20th November — a Machine Knit day; 30th April 1994, Writing Patterns for Creative Hand Knitting. Details of fees and dates of the above six courses can be obtained direct from Loraine McClean on 03004 368 or Angela Gordon on 0929 551073.

Joyce Layton is the course tutor on the BTec National course in Fashion Design which is run at the Isle College, Wisbech, Cambs (Tel. 0945 582561).

Sybil Kenton is the course leader for the City and Guilds Creative Studies in Machine Knitting (Parts 1 and 2) being offered at Greenhill College, Harrow. The enrolment begins from 7th July, with Part 1 classes being on Wednesdays from 9.30am-3.00pm and Part 2 on Tuesdays from 9.30am-12 noon. Sybil's direct line is 081-954 3817 where full course details are available.

Harlow College has three classes — the City and Guilds Creative Design

in Machine Knitting Part 1 which is run on Tuesday evenings throughout the academic year, or alternatively on ten Saturdays, once monthly from 9.30am — 4.30pm. Their fees are estimated for next year around £50 per course. Their Machine Knitting Techniques class runs on Thursday afternoons. They are also hoping to start running the Part 2 certificate course within another twelve months. Contact Jane Ford or Jane Priestley on 0279 441288 for full details.

Moving up country, South Cheshire College has a Machine Knitting course that is run at the Victoria Community Centre, West Street, Crewe. The course tutor is Pauline Smythe and the class runs on Tuesday evenings for two hours. Fees are very reasonable — £1.35 per hour. Further details can be obtained on 0270 69133 (extension 291).

The Jewel and Esk Valley College in Edinburgh has several courses covering all skills levels. Courses include three SCOTVEC modules, designed for beginners. These modules cover a half day attendance for 13 weeks, making it a one-year course. As well as this course there is a Centra Home Machine Knitting course that is one full day per week for two years for Part 1 and a third year for Part 2. This caters for beginners as well as more advanced, and covers Pattern Drafting, Design and Practical Knitting. Physically disabled students are catered for at their Milton Road Centre and courses are free to registered disabled students. Full details are available from Mavis Branton on 031-663 1951.

But if you really want to get away from it all, the course we should all take is the one-year full time course in Machine Knitting being offered at the Shetland College of Further Education in Lerwick. The course leads to a SCOTVEC certificate, and I am sure the scenic splendour of the Shetlands would be very inspirational. They also offer courses in Traditional Shetland Hand Knitting, and part-time courses in the use of computerised knitting machines that are coming more into use industrially. Full information on these from Laureen Dalziel on 0595 5514.

So if you feel you need the stimulus of adding to your knowledge, experience, or just your contacts list, then there must be something near you that would fill the bill. If you want to be adventurous, then try further afield — but remember that partners, papooses and pets may not take kindly to the thought of fending for themselves whilst you try out your professional techniques... and if you have already been there and done all this, then get yourself a job lecturing — the pay can be quite good for a few hours a week and it is another skill you can develop!

Subtle sophistication describes the look of the designs this month as designed and presented by Sylvia Clarke

PATTERN **PLAY**



For a long time I have been interested in the fashions and designs of the 1920's Art Deco as it is called. If, like me, you have watched the BBC series *House of Elliot*, you will probably have been as entranced by the costumes as I was. In fact, I'm not sure I could tell you what the story was all about, I was too busy looking at the clothes.

ANTIQUE INSPIRATIONS

I spend a fair amount of my spare time looking round antique markets and my first design was inspired by a lovely beaded 'flapper' dress that I found tucked away in a dark corner of a most unpromising stall. When you think that all those beads were applied by hand, the mind boggles! Thank goodness for knitting machines and the super effects we can achieve with them.

SHINE AND GLITZ

In Sample 1, I have used a shiny viscose yarn as contrast on a black background. Extra glitz can be achieved by knitting in one or two strands of fine gold lurex with the contrast yarn. This would look good as a border on a long-line tunic worn over a black skirt or trousers.

COLOURFUL ADDITIONS

When I stood back and looked at my sample, I thought that the small diamond shapes lent themselves to being coloured in. So Sample 2 starts with a warm beige, changes to winter white with the beige as contrast for the punchcard design. Here random diamonds have been coloured in using fabric

pastel crayons. This would be particularly effective if the diamond pattern were carried on over the whole of the sweater. This can be achieved by repeating the punchcard from row 40 to row 72 as indicated on the punchcard, until the desired length is achieved. This sample is knitted in Shetland pure wool. When using fabric crayons or paints check the instructions carefully. The ones I have used have to be ironed to fix them and so would not be suitable for use on acrylic yarn.

BEATRICE'S JACKET

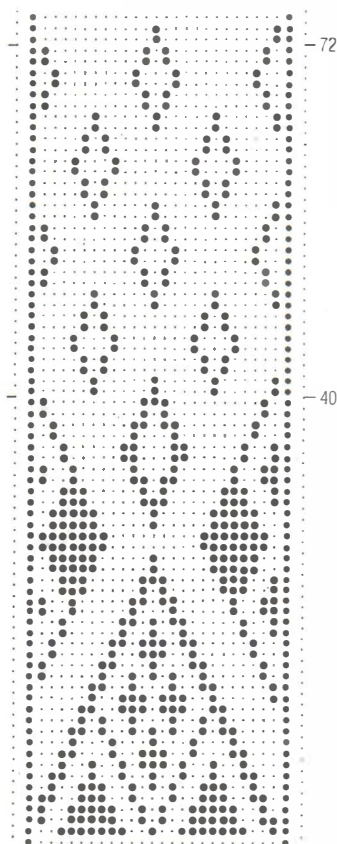
One of my favourite garments from *House of Elliot* was a loose jacket worn by Beatrice. This design used a deep border pattern in grey on a navy background. I found just the border I wanted for my interpretation of the jacket on some wrought iron railings which I saw on holiday. Sample 3 shows this border worked in a shiny viscose multi-shaded yarn on a navy background. Extra glitter could be achieved by adding a strand of fine silver lurex to the contrast yarn. I would put the border on the hem of the jacket and on the sleeves. The front bands would have the small border with stripes. When knitting this jacket I made the hem and knitted the design as follows:

4 rows navy
2 rows contrast
2 rows navy
4 rows of small border with navy background
2 rows navy
2 rows contrast
2 rows navy
2 rows contrast
2 rows navy
30 rows of main border with navy background and viscose contrast
2 rows navy
2 rows contrast
Continue in navy for the desired number of rows.

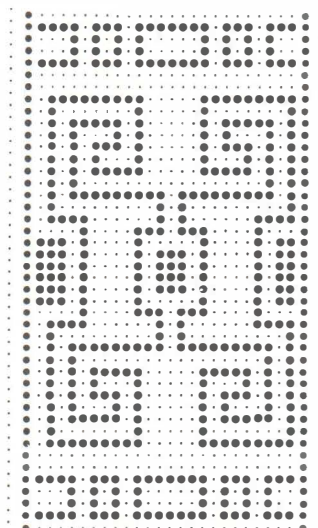
EASY ALTERATIONS

A change of colour would alter the nature of these designs completely. For an equally sophisticated but more subtle look try shades of grey, dark on light or light on dark; cream and coffee; winter white and willow green; the combinations are endless.

Further information on Sylvia Clarke's other designs is available by sending an SAE to Sylvia Clarke, Old Post Office, Upper Cound, Shrewsbury SY5 6AX.

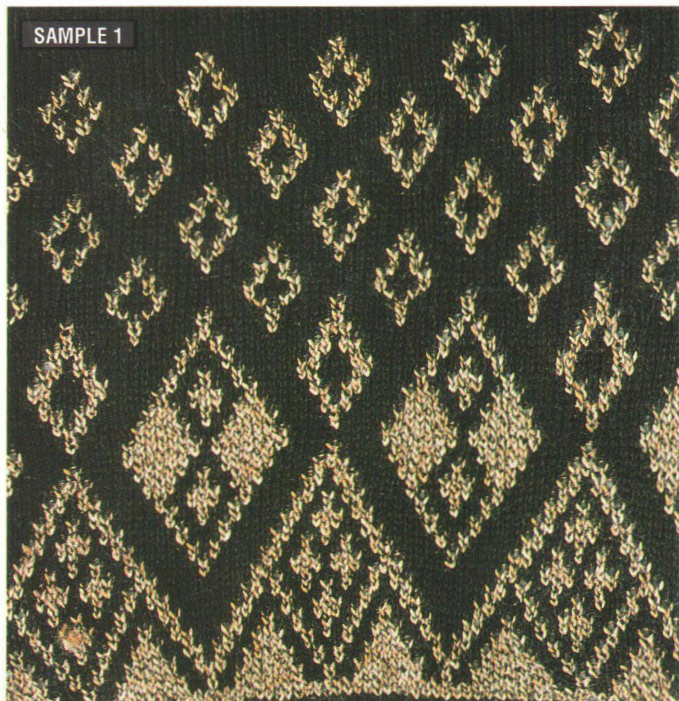


PUNCHCARD — Samples 1 and 2



PUNCHCARD — Sample 3

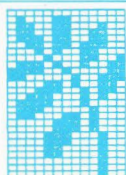
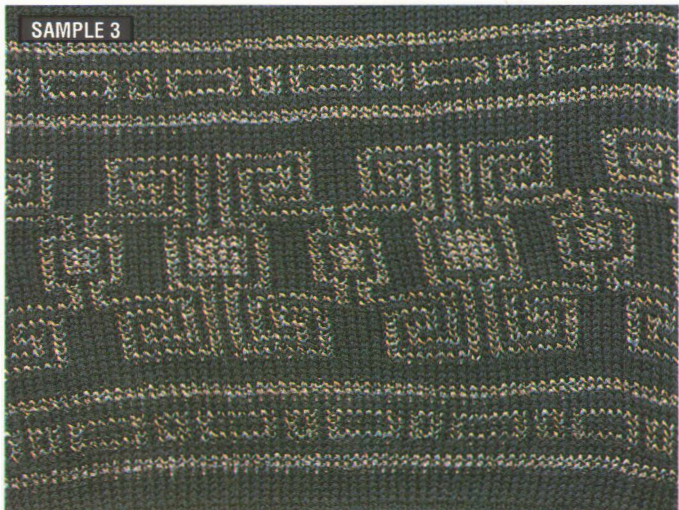
SAMPLE 1



SAMPLE 2



SAMPLE 3



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Betty Abbott is a native of New Zealand — but her interest in machine knitting (plus visits to her wandering family) have taken her all over the world

BETTY ABBOTT

THE STORY OF A MASTER CLASS KNITTER, DESIGNER AND TUTOR



Betty was an only child whose father died when she was a toddler. She and her mother lived with her grandparents for several years and it was her grandmother who taught her to knit and crochet. Hand crafts of all sorts — embroidery, knitting and crochet were her grandmother's relaxation and her mother sewed and knitted, so it is little wonder that Betty says: "I dressed dolls endlessly! There were always materials available — I had a child's sewing machine and then was permitted to use my mother's. By my mid-teens I was making all my own clothes and later made my wedding dress."

THE FIRST MACHINE

After the New Zealand equivalent of 'O' levels, a sixth form year and a commercial course, Betty worked in a

government office. During this period she met Bob, her husband of nearly 40 years. It was also during this time she saw her first knitting machine — her grandmother was having little success using a late 1940's model. Betty says: "My mother and I regarded it as a great nuisance which caused Granny much frustration!" However, some fifteen years after Betty married she encountered another machine. By now she had four children, whose speedy growth meant her needles were never empty. She sewed and knitted for them, for herself and for kindergarten and school fund raising groups. Her mother, who then lived in the country, came to stay for a week, saw the offer of a week's free home trial and arranged for a demonstration of a Brother 588 machine. Betty says she

remembers saying that she didn't know why she should be interested for we both handknitted well. Her mother asked Betty to sit in on the demonstration and Betty was hooked and says she couldn't sleep for thinking of all the things she could do with it. Betty bought it, her mother didn't!

SKILLS DEVELOPMENT!

Luckily for Betty, who made "every mistake in the book and more besides" the store provided a tremendous after sales service. This was run by Christa Marshall ("a lovely person"), a German war bride, who had endless patience and ran a fortnightly club to provide on-going teaching to purchasers. So Betty began to learn the workings, even 'niceties' of the machine, but not as an end in itself — she wanted to save time for some of her other interests, such as macramé, which she taught. Progress must have been satisfactory, as it wasn't long before she bought a ribber. When she saw a notice inviting Brother knitters to form a club, she went along, not knowing anyone and came away elected vice-president!

IN AT THE DEEP END

This appointment meant that Betty was often called upon to 'do the demo' at short notice. She says: "I quickly got over any feeling of embarrassment ... I got used to looking and feeling foolish, but it had the effect of encouraging a great feeling of fellowship, of helping one another and not setting ourselves up as experts." The club flourished and two years later Betty became president. At that time there was no mixing of different machine users, clubs were manufacturer specific. Betty introduced a club night open to other clubs and members found they had lots in common. Membership grew to over 150.

THE NEW ZEALAND MACHINE KNITTERS' SOCIETY (Inc)

From 1972 on there had been moves around the country to get knitters together and form some sort of guild. The result was the formation of the NZ Machine Knitters' Society (Inc). By 1976 a national festival with a competition schedule was an annual event. Knitting machine distributors were asked to nominate people to the judging panel and Betty was the Brother choice. So she was off to Invercargill on a twelve hour train journey — for a whole week without the family. Betty remembers "the funny looks in the carriage as we knitters had an in-depth discussion of various seaming methods, particularly the sewing of bee's knees!"

In those days in the judging room one could make an informed guess as to which part of the country an entry came from according to the finishing technique used. I felt very shy, timid and very much a beginner in the company of national demonstrators who



Betty's garden last summer



Betty at home — her workroom door in the background



With Japanese friends at Christchurch airport — note the knitted suit

were the 'names' in the knitting world, but learnt that each one of the judging team could offer, as well as learn, something new."

Competition entries were almost all sweaters and cardigans, raglan sleeved, lots of hand tooling, plain crew necks, limited use of colour — and mostly knitted in 4 ply crepe with scarcely any industrial yarns — although Betty used them — she says she "knew no better", having found they gave a softer fabric and better handle. She wrote to a mail order firm in England and found a whole new world opening up with the materials available from them and still uses some of the accessories she purchased at that time.

CHANGES AND THE FIRST WORKSHOP

Around 1976, Mary Weaver's books arrived in New Zealand and they encouraged change. In 1979, the first festival workshop was held at the Wanganui Festival — the idea of Rita Scorgie of Invercargill. Betty and Rita tutored together and being good friends had a lot of fun putting their points of view. "Rita favours simple classic styles which she hand finishes slowly and superbly, while I had met my first linker and was into skirts with everything. My first pattern book came out of the work done in preparation for that workshop.

"I remember being very disconcerted one morning as I watched someone in the front row slowly, but surely fall asleep around 9.30. I didn't think we were that boring, but found out later that she lived on a farm many miles away, had been up milking at 4am in time to drive to the festival and a warm room and a comfortable chair had proved irresistible!"

OF GARMENTS, COMPETITIONS AND COMMERCE

In the 1970s, New Zealand had a very

strict import policy with few clothes available from overseas. Betty wore a lot of her own knits and many people would admire her garments with the comment: "You didn't buy that here!" In 1978, she entered a Brother competition with a skirt and jacket she had knitted for herself that season (the design resulted from having insufficient yarn in one colour) and won. In the international competition which followed in Japan she was awarded the Bronze! The next year she entered a skirt and a blouse in angora (the design resulting from another yarn shortage!), won in New Zealand and gained a Silver in the international competition. Publicity and further admiring comments followed the wins.

Betty and Bob have a long association with SCF (a church charity network raising an amazing amount of money through the sale of crafts), the skirt notes at Wanganui were sold for them and the proceeds carpeted a classroom at a school for the deaf in the Lebanon. After attending an SCF morning tea to mark the visit of Princess Anne to Christchurch, Betty "psyched" myself up to go into a smart boutique whose owner had been at school with me. She looked at what I was wearing and agreed to sell on commission. Things sold, I brought back some super yarn from a trip to America, made it up and so it went on". Another of the owner's labels was being produced locally and Betty worked with them, co-ordinating colours and styles. Wool bouclé suits in rib and release stitch (soft and wearable) sold as fast as she could make them (it was the first time she knitted her fare to the UK). The suits were also memorable for the latching technique she practised when there was a half skirt to cast off every twenty minutes! As she became busier she had two other knitters helping out and at one

stage she was selling in a Sydney boutique as well.

DEVELOPING A LABEL

Following a trip abroad and a patch of ill-health when no knitting could be done, Betty was approached by the owner of a small mill wanting to set up a factory using domestic machines and local workers. The workers ranged from school leavers to mature women and some were completely unskilled. They used Shetland type wool in natural colours — designs had to sell in a much larger open market and be commercially viable. Techniques had to be standardised so that when a garment came together it looked as though it had been knitted entirely by one person, even if this was not the case. Finishing had to be speeded up whilst maintaining quality — and of course, patterns had to be clear so that mistakes were eliminated. Following this challenging position, Betty progressed, with a partner to develop her own label. She describes this stage as great fun, but incredibly hard work. Following her partner's family problems they decided to sell; Betty still remained responsible for two ranges a year, designs and samples, but was freed from the day-to-day management. The label continued and was sold again and Betty continued working for it as a designer and consultant and continues this consultancy today. In ten years the business has grown to 80 employees, uses international designers and sells its products in North America, Japan, Europe and Australasia. Betty describes the owner as "an amazing woman, barely forty, awarded an MBE for services to the knitwear industry and the most skilful employer I've ever met; a master at choosing staff and bringing out the best in them".

JOURNEYS AND MEETINGS

Betty says that she and her husband are addicted to travel. Beyond Australia and Fiji they have visited the UK, Europe, Thailand, USA, Japan, Russia and Florence. A chance invitation to a group of Japanese knitters visiting Betty's home town (Christchurch) resulted in a marvellous evening despite the language barrier and the friends they made then welcomed them into their homes when they visited Japan. In Japan they were amazed at the power and influence of the Japanese Hand Knitting Association (of yarn manufacturers etc.) which controlled the craft there. They also visited Nihon Vogue, met Mr Seto, saw his school and brought home a "marvellous collection" of his publications.

There have been many trips to the UK over the years visiting the family. She has deep rooted connections here (apart from English grandchildren) as she explains:

"In 1987 at the Invercargill Festival,

I was accommodated with Catherine, a fellow tutor who was a former Shetlander (and introduced me to a knitting belt). During the week quite out of the blue a second cousin living there gave me a copy of my family's family tree; my grandfather was a Shetlander. On a later visit to Aberdeen (and a Knitting Neuk seminar) we took the ferry to Lerwick. Catherine had put me in touch with a distant cousin who surprised us by meeting us off the ferry and taking us home — there in the kitchen was a knitting machine! At the Croft Museum the custodian was a neighbour of Catherine's parents and the box bed there was from my family's croft... my forebears had slept in it!"

SPARE TIME!

Betty lists her family (with a special mention of grandchildren Victoria, James and Jack) under hobbies! (She also says they have been the most tremendous support all the way.) She likes reading, visiting galleries — a favourite is the Musée d'Orsay in a favourite city — plays duplicate bridge, supports SCF, and tramping. Gardening is another interest, although being short of time she describes her garden as colourful but untidy, with lots of 'old' roses — 'Wedding Day' perfumes her upstairs workroom as soon as the wisteria finishes. She finds computers a challenge which she is determined to master and likes cooking and entertaining. [Apart from a 'gaff' in hours backward and forward when I disturbed Betty in the wee hours with a query (she never let on for months that I'd done that!), she always seems to be filling or emptying the oven when I telephone her! Ed.]

KNITTING THOUGHTS

Betty finds the warmth and fellowship of fellow knitters — she now has such friends all over the world — astounding and is very appreciative of all the help and encouragement she has been given. Through her work with the NZMKS, her consultancies and articles, I think she is well on the way to returning any favours received! She currently knits what she chooses to sell through a fibre crafts co-operative and delights in presenting machine knitting as a worthy craft, labelling everything 'hand framed'. Luckily for us she enjoys writing!

THE FUTURE

I think Betty's own words about her ambitions tell us a lot about the sort of person she is. "More of the same would keep me very happy. Bob and I love travelling, but are also very happy at home and neither of us feels we'll live long enough to ever become bored."

I'm sure I speak for knitters all over the world when I say — that suits us fine Betty, keep knitting, teaching, writing and travelling, we're always happy to see you.

Betty Abbott
becomes nostalgic
as she discusses
pleating options and
methods for skirts

MASTER CLASS

DIAGRAM 1



DIAGRAM 2

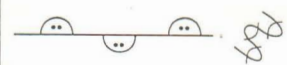


DIAGRAM 2A



DIAGRAM 3

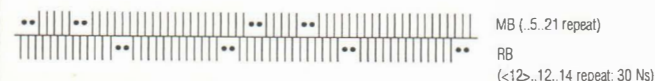


DIAGRAM 4

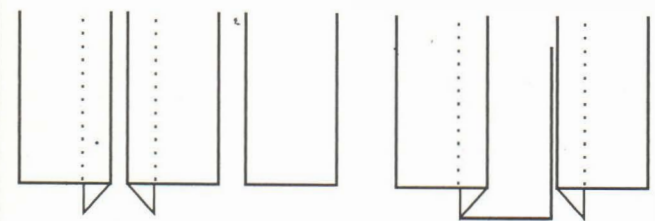
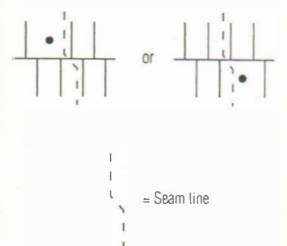


DIAGRAM 5



It will soon be twenty-five years since I first met a knitting machine so perhaps I can be forgiven for a little touch of nostalgia and the opportunity to acknowledge the impact made on many machine knitters of the 1970s by Mary Weaver's two books on *The Ribbing Attachment*, which not only opened up the world of industrial yarn, but showed how superior these finer yarns could be for particular garments. Looking back I am amazed to find only one skirt pattern, a child's, included in them.

DARING KNITS OF THE '70s!

Until then, I think it is fair to say that most of us knitted sweaters,

cardigans and the traditional twin-sets. If we were very adventurous we might attempt a dress or a four or six gore stocking stitch skirt*—one needed to be really daring to knit trousers!

Most attempts at full needle rib were a disaster. Either the machine baulked at the thickness of yarn or the knitter baulked at the freestanding board the machine knitted. The end result was uncomfortable, unflattering and virtually unwearable—for this was in the days when anything but the lightest touch of an iron was frowned upon.

EARLY ENCOURAGEMENT

Having devoured Mary's books and knitted several of her patterns and many of her stitch samples, I then came upon a Japanese magazine which encouraged me to attempt a skirt. I still have a little of the fine silky Romney 2/28 count pure wool which went into it. Two ends knitted in a 5 x 2 accordion pleat (see Diagram 1) opened up a new world. New knitters may think that an exaggeration but I can still remember the delight of handling and wearing that first light, fluid, swinging skirt and the interest it generated when worn at a knitting seminar. The needle setting knitted to a greater width than I had thought possible and tension was graded down from hem to waist to add shape and to give a neat hip and waistline.

More ribbed skirts followed, sometimes in a true folded pleat, sometimes in a mock pleat, and as we became more experienced various methods were used to give a better fit at hip and waist. The Japanese patterns of the early eighties had this

mastered. In a full needle knife pleat setting the needles were set at the hem and knitted with a gradual tension adjustment (something like a decrease of one point on each bed every 60-80 rows) to hip level. Here a selective transfer of stitches began which increased the fold or overlap and decreased the pleat width, in a rather similar fashion to the way that a kilt is constructed. When the much narrowed pleats were rehung into the waistband all the surplus bulk disappeared.

UP-TO-DATE

Now, so many more years along the way I've adopted a dressmaking approach which not only suits the full needle rib fabric and yarn (anything between three ends 74/2 [2/20] and 2 ends 110/2 [2/16]), but knits into a skirt which looks good on most large sizes. Properly steamed and pressed there is no cling and it looks good worn with a blouse tucked inside and a smart belt sitting at the waistline. It breaks down into a smooth fitting non-bulky hip yoke and whatever permanently set pleats you wish to put below. It could be a deep centre inverted pleat back and front, or front only, a set of knife pleats at one side, or an even box pleating around the entire skirt.

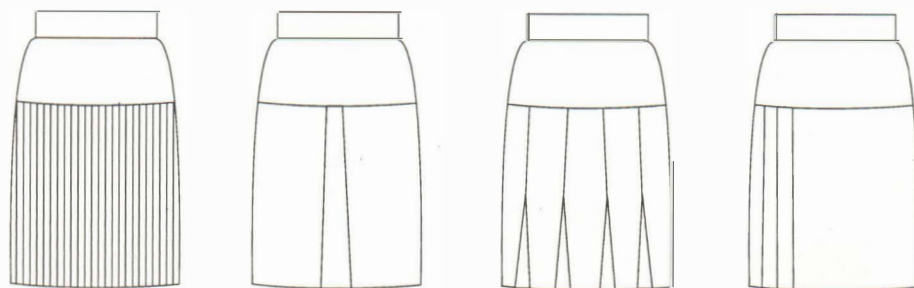
Not a project for beginners, the method is an investment in time and is easier to assemble if you have access to a drum or flat bed linker. However, it can be constructed without one, the difference being that the yoke is knitted from hip to waistband instead of the other way round.

WORKING THE PLEATS

There is no mystery in knitting pleats. Knit a large tension swatch in full needle rib. Steam press to set it. Draw the pleat shape you want to knit, marking where two needles out of work on one bed will form a fold and turn the fabric. From the tension reading calculate how many needles in work will give the depth of pleat and work on from this (see Diagram 2). Position the front fold off the centre of the back fold and a pleat forms. Diagram 2A shows the needle arrangement used for Sample 1.

Position two folds on one bed within the width of two folds on the other bed and an inverted pleat is formed. Repeat

DIAGRAM 6



Just a few of the wealth of pleat style variations possible

this round the skirt for box pleats as shown in Sample 2 (Diagram 3 shows the needle arrangement).

PLANNING JOINS

Plan the best joining points and allow sufficient selvedge there. Using a linker and a degree of skill it is possible to overlap from one side to another at the yoke seam. Without a linker it is better to keep the side seams 'clean' without an overlap. Joins are best placed at the underside of the pleat where a fold would occur naturally. This is easily seen in a deep inverted pleat. Each half front has the number of stitches needed from centre to side, plus the turn of the pleat. The back of the pleat is knitted separately, twice the width of the pleat turn, and seamed at the back fold — as shown in Sample 3 and Diagram 4.

'ODD' PIECES

In this type of skirt it is rare for one half of a back or front to be the exact reverse of the other. Usually one side will have an extra half pleat added to set the seam at the fold and the other side will have the half pleat removed. If there is no centre seam the skirt will be knitted in two quite different widths with the seam positioned at the side of the pleat nearest the centre. Experiment with selvages until you find the one which best suits your seaming; often an extra stitch is a help here. My usual preference is for one where two stitches are knitting on one bed with one outside these on the opposite bed — see Diagram 5.

STARTING AND FINISHING

At the hem use a full needle rib setting, cast on in the usual way (I use two rounds circular followed by one row of rib) then transfer stitches as needed, returning empty needles to A position. At hip level prepare stitches for either linking or rehanging. For linking transfer all stitches to one bed, knit two rows at firm stocking stitch tension, take off on several rows waste knitting. Steam, press, join pleats if necessary and seam into skirt back and skirt front. Take a length of main yarn and with a short blunt needle thread through eye of each stitch on last row of main yarn as waste yarn is removed. Make sure that thread is not pulled tight. When the yoke is linked to the skirt the match of stitches does not have to be exact, so long as any extra are in the skirt, not the yoke. Without a linker the number of stitches rehanged sets the size of the hip yoke and must match.

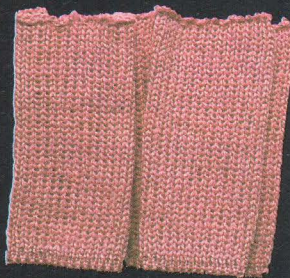
STITCH GUIDE

As a guide to the number of stitches needed at the hip, the full needle rib skirt printed in *Profitable Machine Knitting* July/August 1989 (pages 39-40), using the same yarn, has 141, 149, 155, 163, 171, 179, 187 each bed over sizes 10/22. Because pleats give

SAMPLE 1



SAMPLE 2



SAMPLE 3



SAMPLE 4



more ease over the seat than the rib of a straight skirt, drop down one size, i.e. use them as a guide for sizes 12/24.

The shaped skirt hanger mentioned last month is an excellent means of storing skirts such as these.

NON-LINKER METHOD

One can get away with transferring all stitches to one bed, knit one row in main yarn followed by several in waste knitting. However, I prefer to keep the front of each pleat in full needle rib and transfer to one bed the side and back of each pleat. Knit one row in main yarn, take off on to several rows of waste knitting. Steam, press and join as before into skirt back and skirt front. Thread length of main yarn through single bed stitches as waste yarn is removed. If you feel nervous about open stitches on front pleats thread through these with a single end of sewing thread — this will prevent the stitches from running without making it difficult to pick them up to rehang and the thread is easily removed later. Knit hip yoke.

KNIT HIP YOKE LINKER METHOD

Knit from waist down. Main yarn in feeders 1 and 2. Bring to working position on both beds the number of needles calculated at hip minus ten. Return every fourth needle on both beds to non-working position. Yarn feed 1, cast on, hang comb and weights, knit 2 rows front bed. Yarn feed 2,

knit 2 rows back bed. Continue until waistband is depth required (usually between 10 and 14 rows on each bed). Empty needles to working position, at rib tension knit 1 row. Include shaping here if necessary. Set RC at 000. Continue in rib, increasing one stitch at each end of each bed on every 10th row 5 times in all. K until RC shows 60. Mark centre and quarters.

KNIT FLANGE

On front bed, yarn feed 1, knit 4 rows in firm stocking stitch. On back bed, yarn feed 2, knit 4 rows in firm stocking stitch. In waste yarn knit at least a further 10 rows on each bed followed by several rows of full needle rib. Steam and press.

Remove waste yarn on rib only. Check linker tension, the seam should not be tight, there has to be sufficient ease for the skirt to hang well and for the seam not to 'spring' and break; linker yarn same thickness as main yarn. Right side of yoke uppermost, load underside of flange. Hang skirt placing points in last row of rib, matching markers. Load upper side of flange, link — see Sample 4.

KNIT HIP YOKE NON-LINKER METHOD

Note: I use either a Passap or Japanese machine for lower part of skirt. Hip yoke is more easily hung on a Japanese machine. On back bed, wrong side facing first hang fronts of pleats, including edge of fold, then the back (ribber bed) stitches on the same needles. Leave one empty needle between each

box pleat but run on knife pleats without any spaces. Now hang sides and backs of pleats. Three stitches seem to be the maximum number per needle to manage comfortably. Do not overload the needles, any stitches remaining unhung will not ladder and can be neatly grafted or stitched to the back of the yoke later.

When stitches are hung, bring up front bed, set ribber to HP and bring all back bed needles to upper working position (to assist knitting off). T0/0 knit across, hang comb and weights. Knit three rounds T4/4 then continue in full needle rib for 60 rows to waistband. Dec 1 st at each end of each bed on every 10th row 5 times in all. When RC shows 60 insert shaping here if required. Main yarn in feeds 1 and 2. Transfer every 4th stitch, both beds, return empty needles to non-working position. On front bed, feed 1, knit 2 rows. On back bed, feed 2, knit 2 rows. Continue until waistband is required depth. Transfer all stitches to back bed. T10+ knit 1 row and latch off — see Sample 3.

PLEAT VARIATIONS

You may choose to knit a skirt with an inverted pleat at the front, with the back quite plain. In this case at the hip line do not take the skirt off on waste yarn, transfer all needles to back bed and go straight into yoke pattern (see illustrations Diagram 6).

HEM SHAPING

If the pleats are evenly positioned around the skirt and if the skirt is straight from hem to hip no shaping will be necessary. In the case of a centre inverted pleat if a slight flare is included at the selvedge the side seam becomes longer than the straight of the fabric and could dip at the hem. One method of correcting this is to include part row shaping immediately after the hem is cast on. I prefer to include it in the hip yoke just below the waistband.

LINKER METHOD

At each side place 25 needles on each bed in HP, break yarn and carefully rethread at the beginning of each row. On each row take back into working position 5 Ns on each bed 10 times. Set RC at 000 and knit yoke.

NON-LINKER METHOD

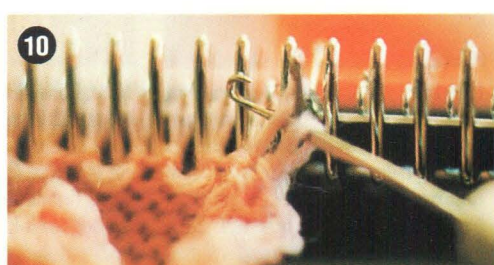
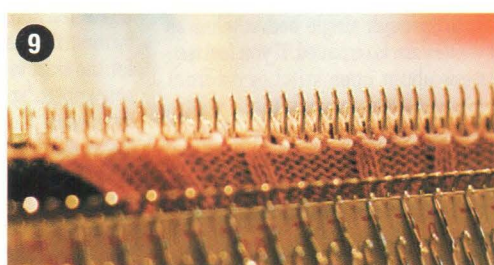
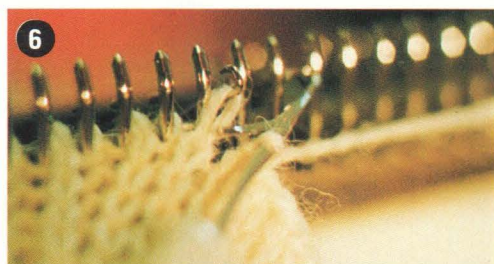
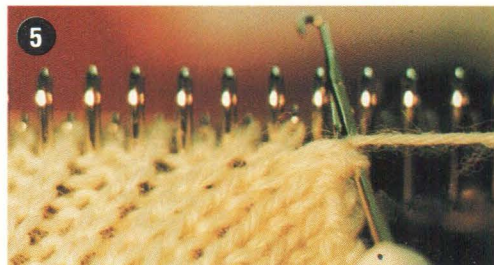
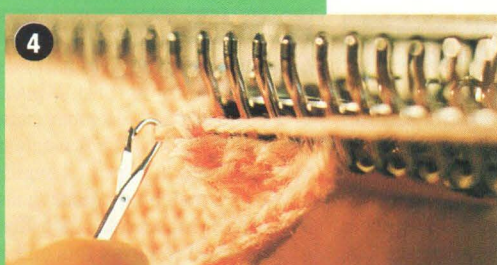
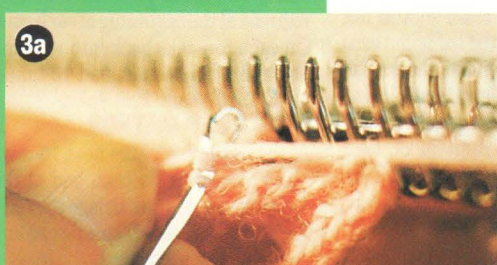
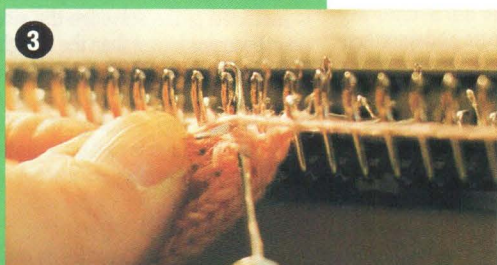
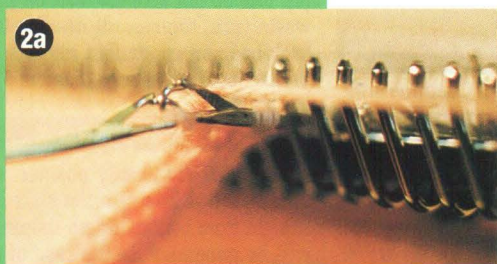
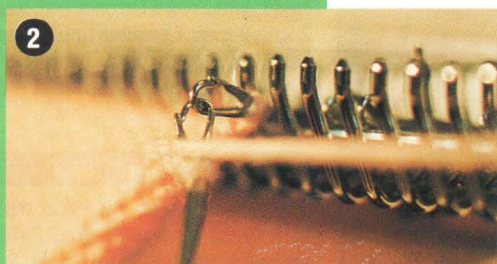
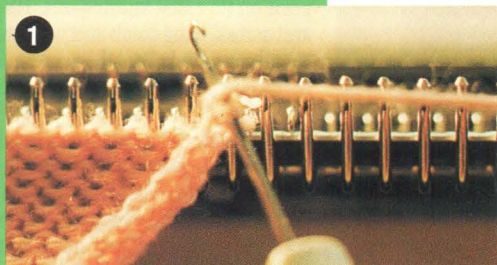
At the beginning of the next 10 rows place 5 needles on each bed at the opposite end to the carriage into HP. Knit 1 row across all needles before commencing waistband.

THE FINAL TOUCH

Close side seams and give final press. The weight of a group of knife pleats or a single inverted pleat may cause the yoke to dip slightly. A whole or part yoke lining in a firm knit lingerie fabric in a matching colour, hand sewn across yoke seam and the bottom of waistband removes this and is invisible when the skirt is worn.

Step by Step

TO LATCH TOOL CASTING OFF



The latch tool's versatility can be used to advantage on any machine and fabric. The cast off edge made when using it compares well with a hand knitted cast off and retains more elasticity than is possible when a transfer tool cast off is worked.

ANY STITCH, YARN OR TENSION

Step 1. Yarn in front of hook, take end stitch on to transfer tool.

Step 2. Push the adjacent needle out and link the hook of the needle with the hook of the latch tool. Allow the stitch from the needle to slide on to the latch tool.

Step 3. Let both stitches slide behind the latch on the latch tool. Hold the yarn in a small loop across the hook of the tool as shown. This should assist you in keeping an even (and definitely not tight) tension.

Step 4. Gently pull the latch tool down and release the loop, forming one stitch on the tool. Continue Steps 1 through to 4 until one stitch is left (at the end) on the latch tool, when you can break off yarn and pull end through the last stitch.

RIB EDGES

Step 5. When casting off in rib, alternating where the yarn lies alternates the 'lie' of the cast off edge, in keeping with the rib. When the next stitch to be put on the latch tool has purl side facing, yarn should be in front of the hook.

Step 6. When the next stitch to be put on the latch tool has the plain side facing, yarn can be left behind (i.e. its 'natural' position) behind the tool.

Step 7. Comb can be left in situ, but weights should have been removed before starting cast off. To minimise the dragging effect off the comb weight, the edge can be hooked on to the sinker gates regularly as you work. The cast off edge will reflect the style of the ribbing cast off.

LOOSE ROW ENDING

If your tension is such that you can increase by a final 3 or 4 whole numbers, then you don't need to use the yarn from the feeder for the final casting off, stitches can be latched through each other. When there is not sufficient tension difference to work this way and you have a ribber/double bed, then work thus:

Step 8. Half pitch ('H' or handle down). All stitches on the MB, push RB to WP and alternate Ns into work. T10/3 — 5, K1 row.

Step 9. Using RB carriage alone, or straight edge of needle pusher, release stitches from RB. Loops produced will go into the MB stitches, making them large enough to cast off.

Step 10. Starting at the side opposite the carriage, cast off by taking stitch on tool, behind latch, picking up next stitch, in hook. Pull one stitch through the other — all the way along the row. Finish by pulling broken end of main yarn through remaining stitch.

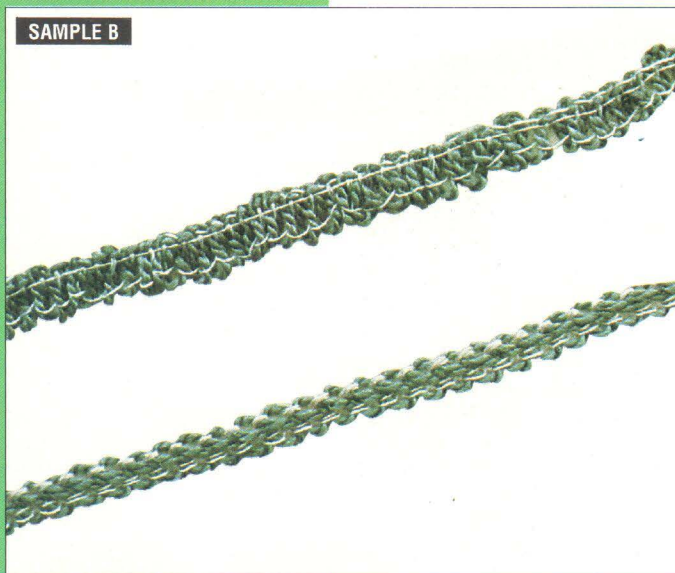
Irene Krieger with more creative uses for the overlocker. This month she is making co-ordinating braids

GET THE BEST FROM YOUR OVERLOCKER

SAMPLE A



SAMPLE B



SAMPLE C



OVERLOCKER BRAIDS

Overlockers are extremely versatile pieces of equipment as you will already know if you have been following this series of articles. However, there is another use that I have not touched on yet and that is to make braid. I am sure that, like me, you have spent a lot of time and energy in search of just the right trim for a garment and then ended up settling for a compromise. Braid that you have made yourself on an overlocker can be any colour or combination of colours that you want and can range from the very fine and delicate to quite chunky. Bought by the metre, braid can work out very expensive, but overlocker braid can be made from oddments of leftover yarn with the only expenditure being time. There is also the added advantage that if you run short, you can just sit down and make some more.

THE BASIC REQUIREMENTS

For braid, only the overlock element

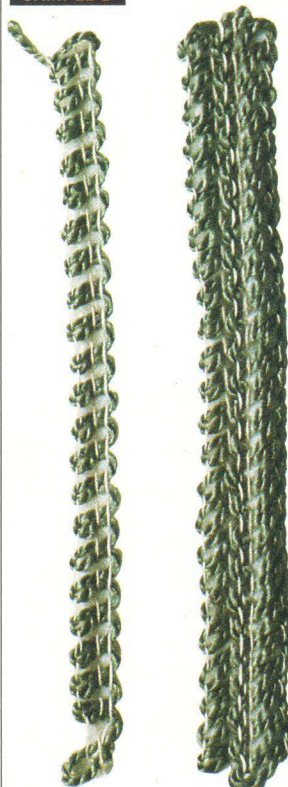
of the stitch is required, so if your overlocker makes a row of stitching outside the overlock, remove these threads. All the methods I describe will work with either a three or four thread overlock, but given a choice, I mostly use the four thread where the extra line of stitching is inside the overlocking.

Once set for three or four thread work, the stitch formation is always the same. To get different effects, we change the yarns or threads used, the tension on these, the stitch width, the stitch density and whatever it is we are stitching on.

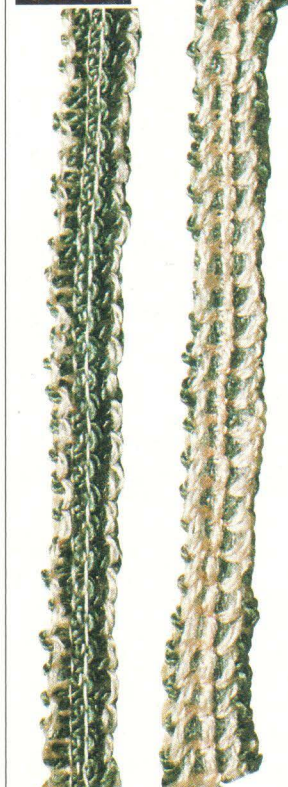
INFLUENCES

The biggest influence on the braid is the yarn or thread used, most particularly in the loopers. The thicker the thread, the chunkier the braid will be and the more pronounced the stitching. If you glance at my samples, you will see what I mean. The darker brown braid was made with Artistic in the top looper whereas the finer peach coloured braid was made with one end of Silky and one end of lurex together in the top looper. The thickness of the needle thread is more limited but there is no

SAMPLE D



SAMPLE E





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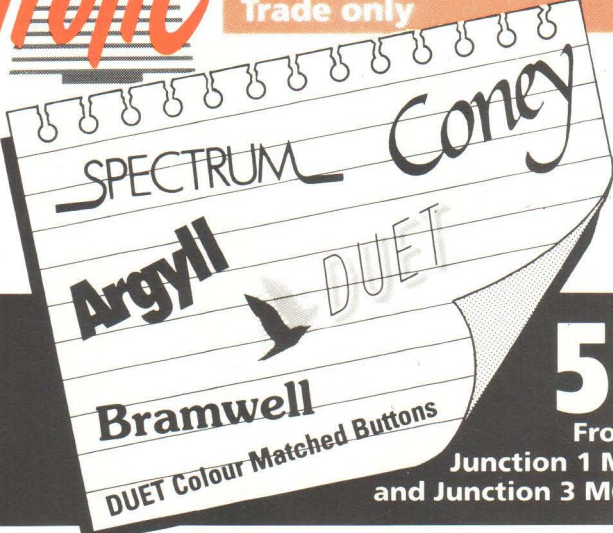
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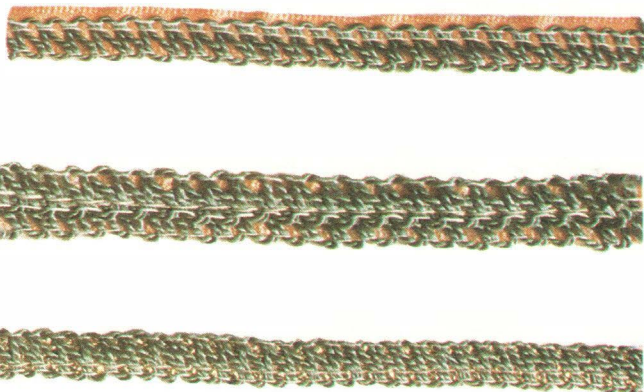
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SAMPLE F



reason why different colours or even lurex (the sewing thread type) cannot be used in the needles to enhance the finished braid.

STITCH DENSITY

By altering the stitch density, the braid can have a satin stitch look or be quite open. Particularly when using a thick yarn in the top looper, it is important to experiment with the stitch density. Do not set it too close because this may cause the stitching to pile up on itself. Equally, you will find that you cannot open the stitching up as much as is possible with finer threads. This is not a fault of the overlocker but simply that part of the gap between the stitches is taken up with the extra thickness of the yarn. On the whole, you can choose any stitch width that you want for your braid (within the limits of the overlocker of course) but you may find that the narrower widths do not work very well with thick threads. This is where experimenting comes in as well.

FLAT OR ROUND?

If a thin, round cord braid is required, this can be formed just by chaining off with the overlocker. With a thick yarn in the top looper and a fairly close density, a reasonable cord can be formed. On the left on Sample A is an example made with Artistic in the top looper and fine sewing threads elsewhere. To thicken it up more, I used Silky in the bottom looper for the cord

on the right. The roundness of the braid is formed by pulling gently on it from the back as it comes out of the overlocker.

If a flat braid is required, the stitches should be allowed to form without pulling. However, this doesn't always give an even or stable result. To get round this, the braid needs to be stitched on to a base of some sort. On the left of Sample B is flat braid made just by chaining off and on the right is a similar thing made by stitching on to some water soluble fabric. I have trimmed the fabric away in the lower section, leaving just the braid. The choice of backing affects the finished look of the braid. Sample C shows the same stitch formation on non-woven interfacing and water soluble fabric. Due to its stiffness, interfacing gives a more defined stitch, though the water soluble fabric has the advantage of being transparent and therefore allowing the bottom looper thread to show. Once washed, it disappears completely leaving just the stitching whereas the interfacing remains trapped within the braid.

DOUBLE PASSING

My favourite braid is formed by two passes of the overlocker. It gives a wider braid than is possible with a single pass and the overlapping of the stitching gives an interesting effect in the centre. The braid forms automatically without the need to trim or tear away the backing. Swatch D shows

SAMPLE G



the two steps necessary. Step 1 on the left is just a row of stitching down a piece of interfacing. As you sit at the overlocker, the interfacing would be on the left and the stitching on the right. For Step 2 which completes the braid and trims all in one, the interfacing is stitched again but guided through so that the stitching is on the left and excess interfacing on the right, the position shown by the sample. It does require careful guiding so that the two rows of stitching just overlap. The excess interfacing will be cut away automatically. With a bit of practice you will find a point on your overlocker to use as a guide so that you produce an even braid. On mine, there is a little window cut into the foot, and if I lined up the uncut edge of the braid with the edge of this window as it fed through, the two rows of stitching overlapped just the amount I wanted.

Sample E shows a braid made in exactly the same way but stitched over water soluble fabric. Artistic was used in the top looper and Silky in the bottom looper. This sample also illustrates the effect altering the tensions has on the finish of a braid. A thicker thread will almost always require a looser tension but for this sample, I tightened the top thread (brown) and loosened off the bottom thread (peach). This had the effect of pulling the peach thread to the top of the braid — the piece on the left. By making it much

looser than it would be for normal work, the peach thread stands up in loops at the edges of the braid. This excessive looseness means that it is virtually impossible to get the braid exactly even but I think that adds to its charm. The piece on the right shows the underside of the braid which is also very decorative.

OTHER MATERIALS FOR OVER STITCHING

For all my samples so far, I worked on interfacing or water soluble fabric, but extremely decorative effects can be had by stitching over ribbon, other braid or even patterned fabric. Sample F shows some examples. The top piece was made by stitching down the side of some ribbon. For all these braids, I found it easier to lay the ribbon on some water soluble fabric and to stitch through both layers. The water soluble fabric tears away easily. Interfacing could be used but a much stiffer braid would result. The middle piece was made in the same way as the double braid of Sample D but to completely enclose the ribbon. The lower sample was made with a single pass of the overlocker over a piece of narrow lurex braid. Making any of these ribbon braids is easier than you might think because stitching through a ribbon gives the overlocker something to grip on to. Being narrow and straight, I found them easier to guide. You can see exactly where you are

going as opposed to a piece of fabric where you can stitch anywhere.

GREAT EXPECTATIONS

When making overlocker braid, it is unrealistic to expect every bit to come out perfectly. There is bound to be a section where you have wobbled off course. I find it easier to make braid in long lengths rather than lots of short ones, even if short lengths are required for the garment. Somehow, stopping and starting seems to interrupt the flow. When one strip of backing comes to the end, lay the beginning of the next one on top to overlap and continue. To compensate for bits that might be unusable, make quite a bit more than you need.

USING THE BRAID

As promised last month, I have designed a garment which uses overlocker braid to go with this article. Before I get on to the jacket itself, I just want to explain a little about the braid I made as it is slightly different from those already mentioned. This was made using the contrast yarn of the jacket in the top looper and was made in two passes on to water soluble fabric as explained for Sample D. The method differs in that I loosened off the tension on the top looper and made the bottom thread rather tight. This had the effect of pulling the fancy thread all the way to the back of the braid and gave a loopy

effect at the sides. The piece on the left of Sample G shows both sides of the fabric after the first pass. Due to the softness of the water soluble fabric, the stitching pulled it in, giving a narrow braid. When both passes had been made and the braid formed, I used a sewing machine to embroider down the centre of the braid. There was little point in being too ambitious in the choice of embroidery stitch as it would not have shown anyway. I just used a narrow zig-zag done in a shiny thread in the same colour as used for the main colour in the jacket.

Any of the braids described above are suitable for the jacket, and you will need rather a lot of it. The way of calculating is explained in the pattern. Making this amount is time-consuming but does not require too much concentration. Choose a time when you know you won't be interrupted, turn on the radio and take the opportunity of giving your brain a rest. When a section turns out less than perfect, ignore it and keep going rather than abandoning the piece and starting again. Pieces of all lengths are needed and any uneven bits can be cut out. At the end of the day, the worst that can happen is that you have to make some more. I didn't have that problem as, in the first place, I purposely over estimated and then over compensated for faulty bits. Anyone out there want to buy a couple of kilometres of unused overlocker braid?

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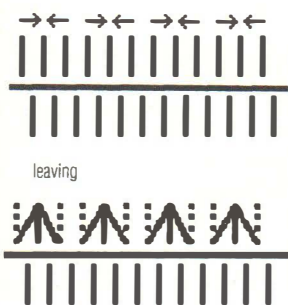
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DIAGRAM 1



FLAT DOUBLE BED EDGE

Tension 0/0 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Weight the work by holding down on the cast on comb with your hand. **DO NOT APPLY ANY RIBBER WEIGHTS.** Set the carriages for tubular knitting and knit 4 passes. Set carriages for plain knitting and knit one more zig-zag row. The edge is complete. Transfer all stitches to the main bed and drop the ribber bed. Change the tension on the main carriage to garment tension. *Bring all working needles on the main bed to hold position. Leaving the ribber sinker plate on the machine, knit one row*. Repeat from * to * 3 more times. By doing the first 4 rows with the ribber sinker plate you will not damage the little plastic wheels on the main bed sinker plate.

SINGLE TULIP EDGE

Multiple of three stitches plus one
Tension 1/1 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Knit back to the right (do not knit any circular rows to stabilise the edge). Transfer main bed needles only as shown in Diagram 1. **Tension 3/3** Knit 2 rows. Repeat transfer sequence once more. Knit 2 rows. The edge is complete. Transfer all stitches to the main bed.

RUFFLED TULIP EDGE

Multiple of three stitches plus one
Cast on and work the first transfer sequence as in the previous 'Single tulip edge'. Knit 4 rows. Repeat transfer sequence followed by knitting 4 plain rows 3 more times (4 transfers in all). Knit 2 rows. The edge is complete. Transfer all ribber stitches to the main bed.

CHEVRON EDGE

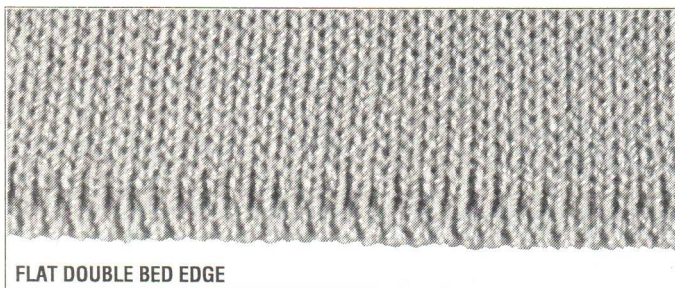
Multiple of ten stitches plus one
Tension 1/1 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Knit back to the right (do not knit any circular rows to stabilise the edge). Transfer main bed needles only as follows:
Set an adjustable 7-prong transfer tool with 4 prongs forward. Beginning on the left side of the needle bed skip the first stitch. *Transfer the next 4 stitches one position to the right. Find the doubled stitch and transfer the 4 stitches to the right of that stitch one position to the left. Skip the next stitch*. Repeat from * to * across the needle bed. After the transfer has been completed knit 2 rows. Repeat from * to * and knit sequence until the



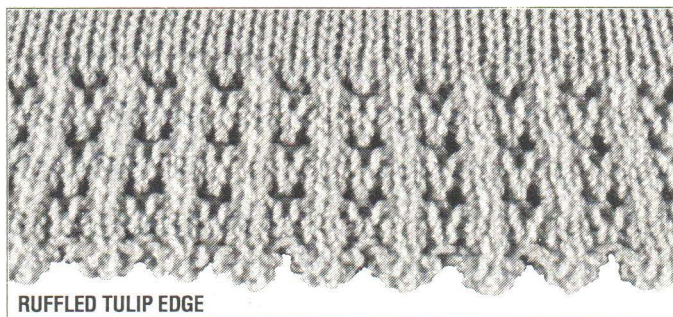
THE AMERICAN TOUCH

THE EDGING COLLECTION

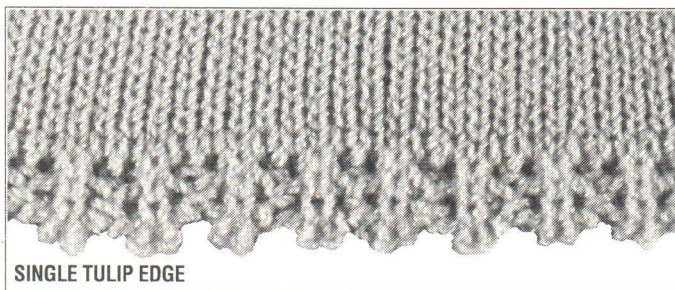
by Joyce Schneider



FLAT DOUBLE BED EDGE



RUFFLED TULIP EDGE



SINGLE TULIP EDGE

edge is the desired length (the sample shown has 10 transfers). The edge is complete. Transfer all stitches to the main bed.

LACY DOUBLE BED HEM 1

Multiple of nine stitches plus one
Tension 1/1 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Knit back to the right (do not knit any circular rows to stabilise the edge).

***Transfer main bed needles only as follows:

Skip the first stitch *transfer the next 3 stitches one position to the right.

Skip one stitch then transfer the next 3 stitches one position to the left. Skip one stitch*. Repeat from * to * across the row. Knit 2 rows. Skip 2 stitches.

** Transfer the next 3 stitches one position to the right. Skip the next stitch then transfer the next 3 stitches back to the left. Skip one stitch**. Repeat from ** to ** across the row. Knit 2 rows. Repeat from * to * one more time then knit 2 rows. The edge is complete. Transfer all stitches to the main bed.

Variation 1: (More stable edge)

Tension 0/0 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Set the carriages for circular knitting and knit 2 passes. Set carriages for plain knitting and knit one more zig-zag row.

Tension 1/1 Continue from *** above to complete the edge.

LACY DOUBLE BED HEM 2

Multiple of eleven stitches plus one
Tension 0/0 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Set the carriages for circular knitting and knit 2 passes. Set

the carriages for plain knitting and knit one more zig-zag row.

Tension 1/1 Mark the needle bed as follows:

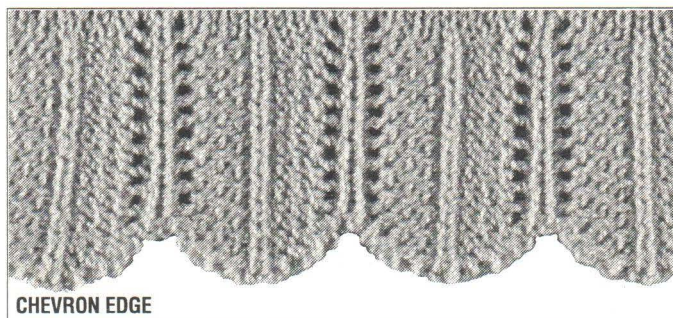
Beginning at the left count 5 needles, then mark the next 2 needles *count 9 needles then mark the next 2 needles*. Repeat across the row from * to * ending with 5 needles. Push forward groups of 2 needles slightly just so that you can see where they are. With a 4-prong tool, transfer the 4 stitches to the left of the group of 2 by one position to the right then transfer the 4 needles to the right of the group of 2 by one position to the left. Repeat across the row. Knit 2 rows. Push the groups of 2 needles forward slightly and transfer as above only moving 3 stitches each time, then knit 2 rows. Push the groups of 2 needles forward slightly and transfer as above only moving 2 stitches each time, then knit 2 rows. Push the groups of 2 needles forward slightly and transfer as above only move 1 stitch each time, then knit 2 rows. Repeat the above 8 rows once more. The edge is complete. Transfer all stitches to the main bed.

SCALLOPED EDGE

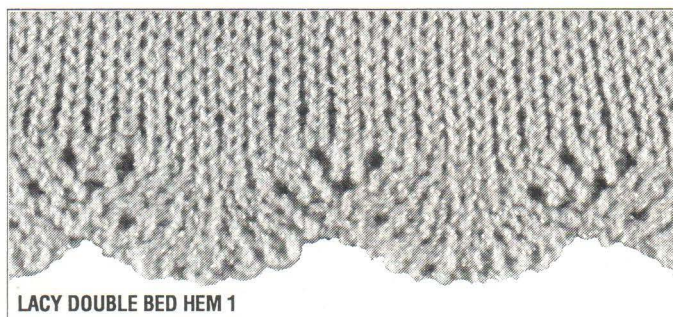
Multiple of six stitches plus one

Tension 0/0 Set the ribber to half pitch; racking indicator at 5. Bring forward the required number of needles on each bed. With the carriage at the right, knit the zig-zag row. Hang the cast on comb. Set the carriages for circular knitting and knit 2 passes. Set carriages for plain knitting and knit one more zig-zag row. The cast on and selvedge may be done in a contrasting colour if desired.

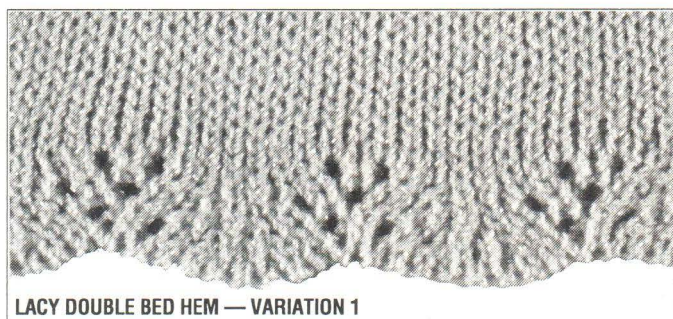
Tension 1/1 Place every 6th needle into hold position on the main bed only. Set machine for partial knitting and knit 3 rows. Release partial knitting cam and knit one row over all needles. Place the same 6th needle into hold position and set the main carriage for partial knitting. Knit 4 rows. Release partial knitting cam and knit 2 rows over all needles. The edge is complete. Transfer stitches to the main bed.



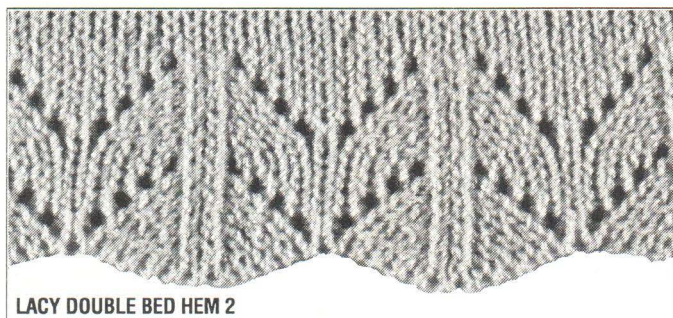
CHEVRON EDGE



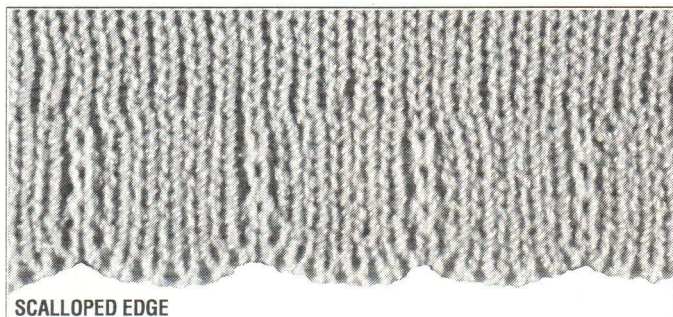
LACY DOUBLE BED HEM 1



LACY DOUBLE BED HEM — VARIATION 1



LACY DOUBLE BED HEM 2



SCALLOPED EDGE

SIZES

To suit bust/chest 86[91:96:101:106:111:116:121]cm.

Finished measurement 103[108:113:118:123:128:133:138]cm.

Length 70.5[70.5:71:71:71:72:72:72]cm.

Sleeve seam 42[42:43:43:43:44:44:44]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell Naturell.

1[1:1:2:2:2:2:2] x 400g cone in MC.

Tab front version: 4 buttons.

MAIN TENSION

29 sts and 58 rows to 10cm measured over Fisherman's rib (tension dial approx 2/2 = MT).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 52.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

SPECIAL NOTE

Fully fashioned decrease: Count only the Ns in WP. Transfer the 4 outer sts on both beds one place inwards. The 4th needles from the edge now have 2 sts and 2 sts have been decreased.

Note: Increases worked in the normal manner.

Non-Brother machines: Slide lever at R on RB on Brother machines has the effect of reducing the stitch size. A fine knit bar can be used instead on Silver machines, Toyota machines could reduce RB T by two dots — both will achieve a similar effect.

BOTTOM BAND 1x1 RIB

With RB in position set machine for 1x1 rib. Push 150[156:164:170:178:186:192:200] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. RC000. Slide lever at R. Using MT-1/MT-1 K28 rows.

BOTTOM BAND WITH ZIG-ZAG

Push 150[156:164:170:178:186:192:200] Ns to WP. **Using WY and MT, cast on and K a few rows ending CAL. Using MC and MT, K1 row. Set the racking indicator to 5. Push RB to WP. Transfer alt sts to RB. Drop RB, insert

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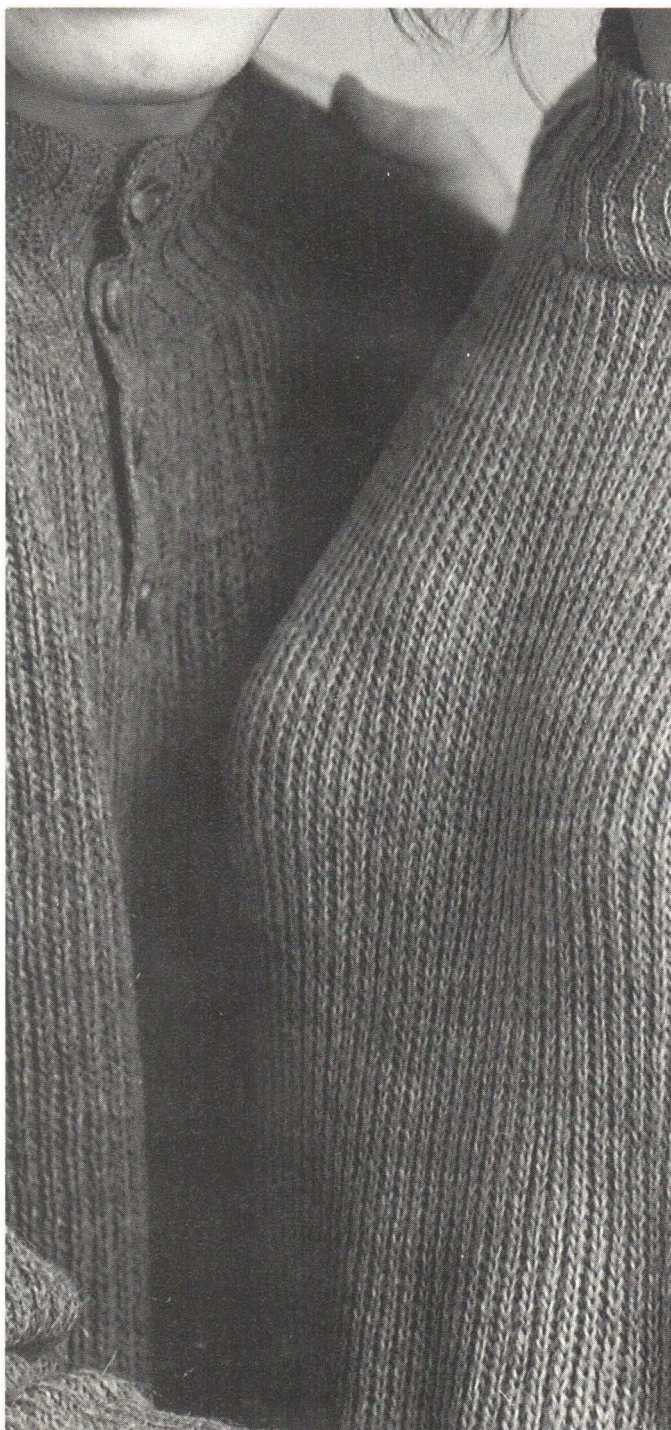
with racking detail and neckline variations

MACHINES: These instructions are written for standard gauge machines with ribber. We used a Brother KH836 and ribber
YARN: Forsell Naturell

FIBRE CONTENT: 80% Wool, 20% Alpaca

COLOUR: We used Shade 497 Arica Beige (MC) for round neck version and Shade 496 Lima (MC) for tab front version

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG



comb. Return RB to WP and weight comb evenly.

RC000. Slide lever at R. Using MT-1/MT-1, K28 rows.

Starting from the R, transfer the first st on the RB to MB, then pick up the heel of the next st on the RB and transfer to the MB. Repeat this transfer sequence along the row. Pitch 'H'. Slide lever left (neutral). K2 rows. Rack to 6 and K2 rows. Rack to 7 and K2 rows. Rack to 8 and K2 rows. Continue in racking sequence, and K2 rows between each movement, racking in turn to: 7:6:5:4:3:2:3:4:5:6:7:8. RC shows 60. Transfer sts to MB. Return racking indicator to 5 and pitch 'P'. Set carr for st st and MT+2, and K1 row. WK**.

With the wrong side facing, pick up sts from first row worked in MC on 1x1 rib and hang evenly along the row. Pick up sts from last row worked in MC and hang evenly along the row to form a hem. Remove all WY. Leaving first st at R on MB, transfer sts for 1x1 rib. Drop RB, insert comb, return RB to WP and weight evenly.

BACK

Knit desired bottom band.

RC000. Slide lever L (normal position). Set machine for Fisherman's rib and K until RC shows 216. CAR.

SHAPE ARMHOLES

Cast off 2[4:4:4:4:4:6:6] sts at beg of the next row. Cast off 3[3:3:5:5:5:5:5] sts at beg of the next row. 145[149:157:161:169:177:181:189] sts.

SIZES 101[106:111:116:121]cm ONLY

K until RC shows 221. Dec 2 sts ff (see special note) at each side of next and every foll 3rd row 1[3:5:5:9] times in all.

ALL SIZES

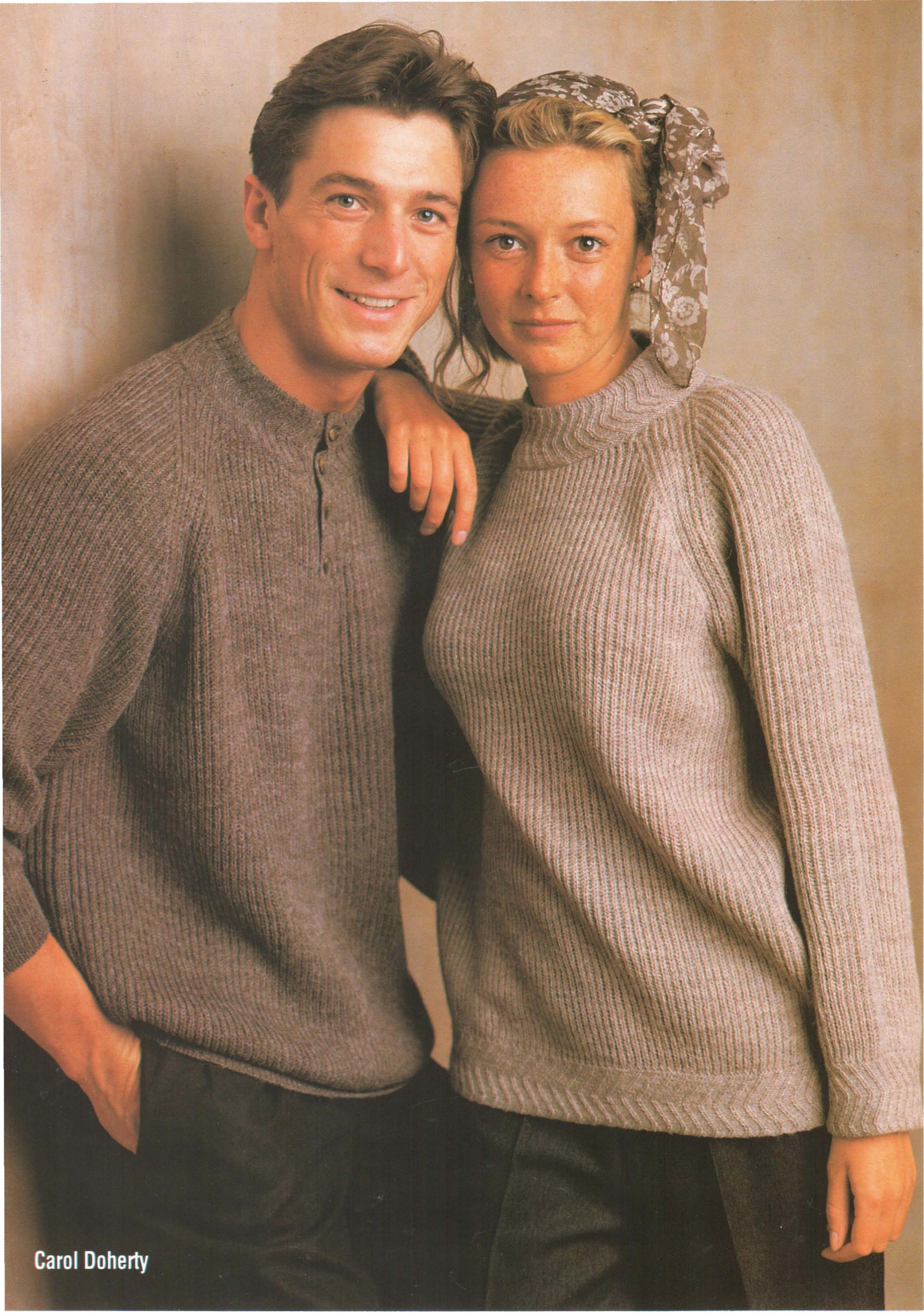
145[149:157:157:157:157:161:153] sts. K until RC shows 230[224:224:224:230:236:236:248]. Dec 2 sts ff at each side of next and every foll 6th row 24[25:26:26:25:25:25:23] times in all. 49[49:53:53:57:57:61:61] sts. K until RC shows 374[374:378:378:378:382:382:382]. Cast off loosely.

ROUND NECK FRONT

Work as given for back until RC shows 326[326:326:326:326:332:332:332]. 77[77:85:85:89:89:93:93] sts. Note position in armhole dec and keep dec correct throughout as for back and K4[4:4:4:4:2:2:2] rows.

SHAPE NECK

Using a separate piece of MC, cast off 10[9:13:13:16:16:17:17] sts to R and 9[10:14:14:15:15:18:18] sts to L of centre 'O'. Using separate nylon cords



Carol Doherty

for each bed, K sts at L by hand, taking Ns down to NWP. Cont over rem Ns at right for first side. Keeping armhole shaping correct as given for back, *at the same time dec 1 st at neck edge on next 14[14:14:14:14:16:16:16] rows. 9 sts. K until RC shows 344[344:344:344:344:350:350:350]. Armhole shaping complete. K7[7:11:11:11:7:7:7] rows. Dec 1 st at neck edge on next 7 rows. Cast off rem 2 sts*.

CAR. Unravel nylon cord from sts at L bringing Ns down to WP. K1 row. Reset RC at 330[330:330:330:330:334:334:334] and work L side to correspond with R.

TAB BAND FRONT

Work as given for back until RC shows 290. Note position in armhole dec sequence.

SHAPE TAB FRONT OPENING

Using separate nylon cords for each bed, K sts at L by hand, taking Ns down to NWP. Using a separate piece of yarn cast off 4[3:3:3:4:4:3:3] sts at R and 3[4:4:4:3:3:4:4] sts at L of centre 'O'. Cont on rem sts at R. Keeping armhole dec correct as set, K until RC shows 330[330:330:330:330:334:334:334]. Cast off 6[6:10:10:12:12:14:14] sts at neck edge. Work as given for round neck front from * to *.

CAR. Unravel nylon cord from sts at L bringing Ns down to WP. K1 row. Reset RC at 290 and work L side to correspond with R.

CUFFS

Push 94[94:98:98:98:102:102:102] Ns to WP. Work cuffs as given for bottom bands.

SLEEVES

Work the cuff desired and set machine for Fisherman's rib.

Set RC at 000. Using MC and MT/MT, slide lever at L, K until RC shows 20. Inc 1 st at each end of next and every foll 12th[12th:11th:11th:11th:10th:10th:10th] row 16[16:18:18:18:20:20:20] times in all. 126[126:134:134:134:142:142:142] sts. K until RC shows 208[208:214:214:214:220:220:220]. CAR.

SHAPE TOP

Cast off 4[4:4:4:4:6:6:6] sts at beg of next row. Cast off 3[3:3:3:3:5:5:5] sts at beg of next row. 119[119:127:127:127:131:131:131] sts. K until RC shows 213[213:220:220:220:225:225:225]. Dec 2 sts ff (see special note) at each side of next and every foll 3rd row 1[1:4:4:4:5:5:5] times in all. 115[115:111:111:111:111:111:111] sts. K until RC shows 216[216:232:232:232:240:240:240].



240]. Dec 2 sts ff at each end of next and every foll 6th row 23[23:22:22:22:22:22] times in all. 23 sts. Cont to dec 2 sts every 6th row at L side only, at the same time K 2 rows. Dec 1 st at R on next 16 rows. Cast off rem 3 sts. Work second sleeve to match, but reading L for R and vice versa at top shaping to reverse shaping.

ROUND NECK NECKBAND

With RB in position set machine for st. Push 160[160:170:170:178:178:188:188] Ns on MB to WP.

Work as for bottom band with zig-zag from ** to **, placing markers at the centre on first and last row of MC.

TAB FRONTED NECKBAND

Push 156[156:166:166:172:172:182:182] Ns to WP. Work as given for round neck neckband.

TAB BANDS

With RB in position set machine for FNR. Push 9 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR. CAR. Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-1/MT-1, K until RC shows 90[90:90:90:90:95:95:95]. Make a buttonhole in centre on next row and when RC shows 110[110:110:110:110:116:116:116], 130[130:130:130:130:137:137:137], 150[150:150:150:150:158:158:158]. K until RC shows 160[160:160:160:160:168:168:168]. Cast off.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join the front and back to the sleeves along the raglan edge. Join side and sleeve seams. Thread a knitting needle through the WY at each end of the neckband, and pulling outwards, steam to approx 14cm wide.

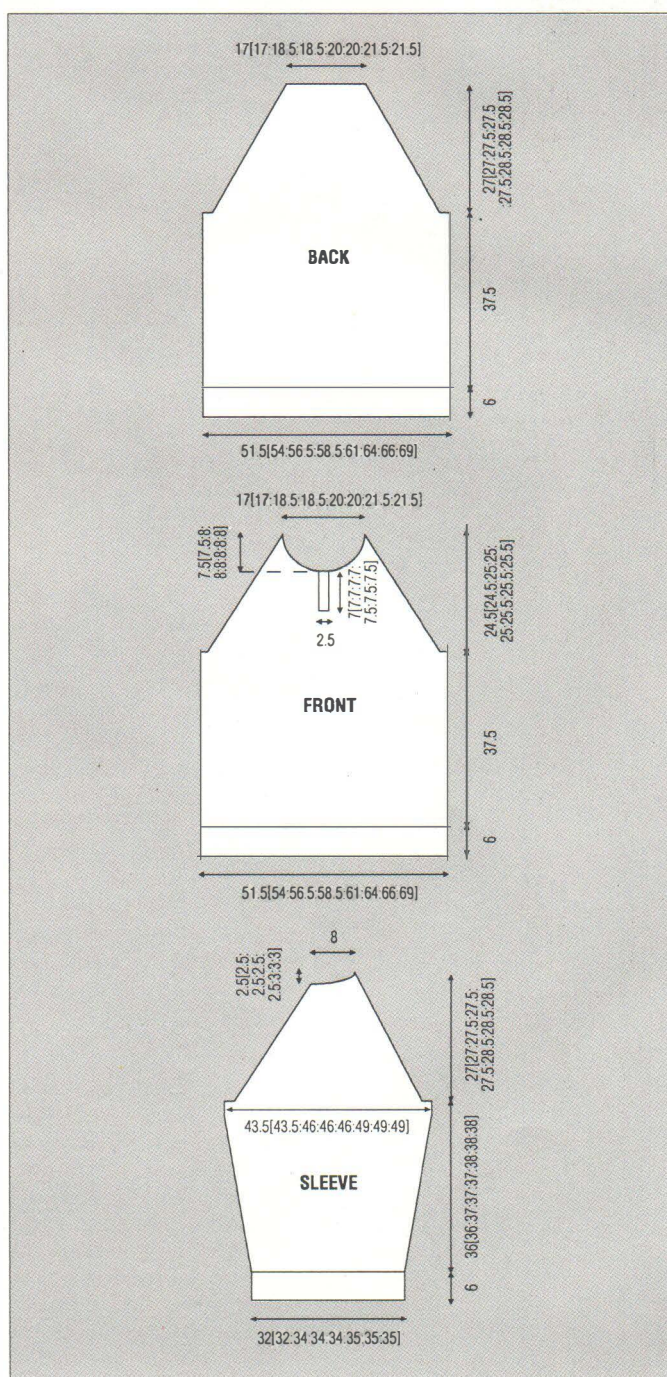
ROUND NECK

Join the back neckband seam. Put the rib end to the inner neck, fitting the marker to centre front and the seam to centre back. Backstitch through the open stitch loops to the inner neck. Fold the collar on to the outer neck and stitch over the previous stitching.

TAB NECK

Attach as for round neck, matching the marker to centre back. Fold the front band in half and fit the fold into the lower front opening, with the buttonholes on the outside. Stitch to the opening through the collar.

Sew on buttons to correspond with buttonholes.

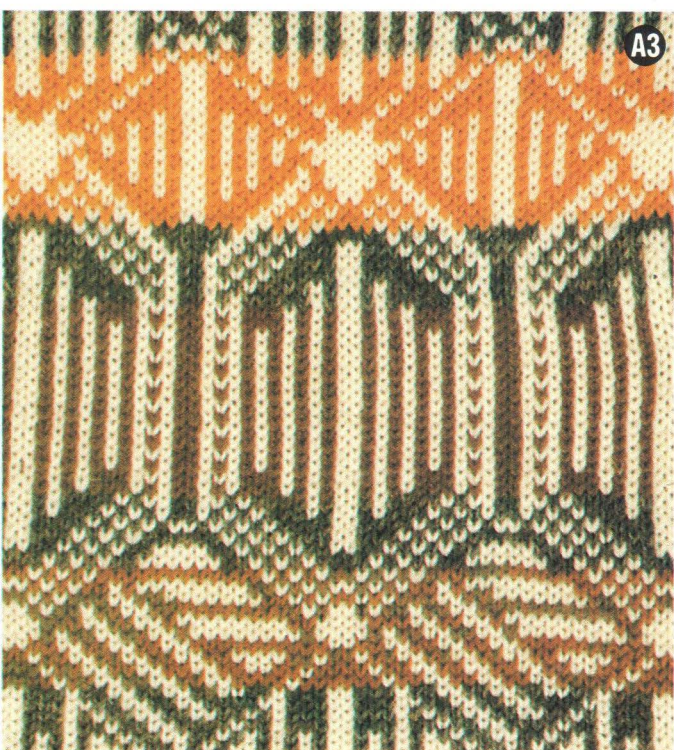




A1



A2



A3

Stitch Pattern

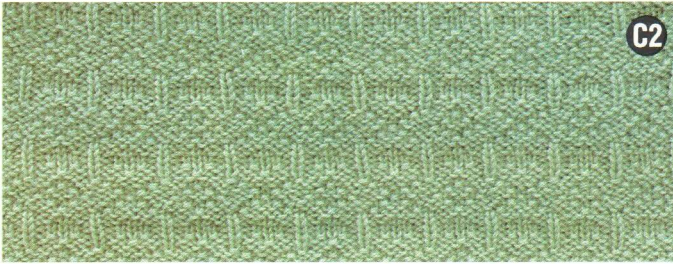
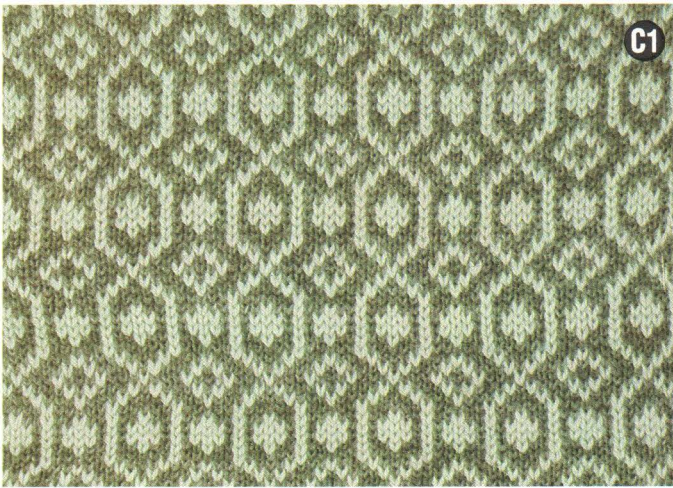
Library

7 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Make the transition from summer to autumn and winter fabrics with this collection of Fair Isle designs. Most can be used as simple two colour all-over patterning on a garment for virtually any member of the family. The bolder designs will show to best advantage on a larger backdrop — a man's drop shoulder sweater, or lady's tunic. However, there are also some small and busy repeat designs which would suit children. Colour selection is a very personal matter and has an enormous influence on the final effect of the patterning. We have used a few slightly mixed shades, for an easy subtle look, but have also given some colour variations and colour changes within the designs for a totally different patterning emphasis. So, take your pick, we have something for all the family and all machines here.



B



HEXAGON/DIAMOND MIX

Pattern A 24 stitches and 60 rows

Busy, but extremely versatile, we show three variations and there is potential for adaptation to a 20 stitch repeat (suitable for 40 or 60 stitch repeating systems).

Pattern A1 Subtle colouring and warm tones were selected for an all-over Fair Isle version.

Pattern A2 The strong patterning definition makes a complex but interesting garter stitch design — most easily worked using a garter carriage.

Pattern A3 There is great potential for colour changing within the design. We kept a clean, fresh feel by the use of Aran as the background in Feeder 1/A throughout. Colours were changed in Feeder 2/B thus:

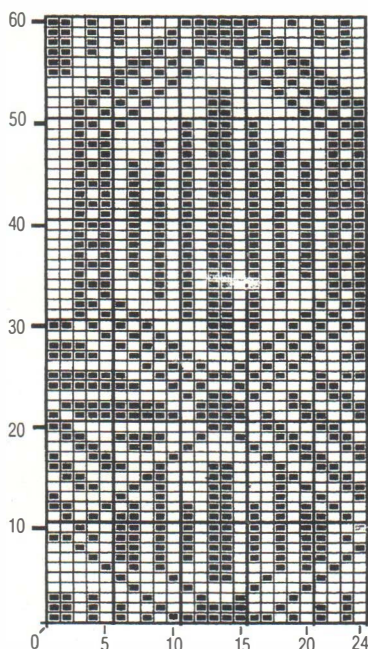
K8 rows Cinnamon, *K8 rows Purbeck, K10 rows Old Gold, K6 rows Purbeck, K16 rows Tabac, K6 rows Purbeck, K14 rows Cinnamon*.

Repeat from * to * throughout.

Suitable Adaptations:

1. As a 20 stitch repeat which could be used twice for a 40 stitch pattern, or three times for a 60 stitch repeat. Remove the two stitches at far left and the 13th and 14th stitch. Work a minor amendment to the diagonal lines within the diamond (check over rows 10-20) and a very similar, if slightly slimmer effect could be achieved. If worked double length (as on Duo Jacquard for instance), with a bird's-eye tuck backing, the width proportions would be similar to those shown.

2. Keep the outline shapes of the hexagon and diamond and experiment with their 'innards' — there are a lot of new stitch possibilities here!

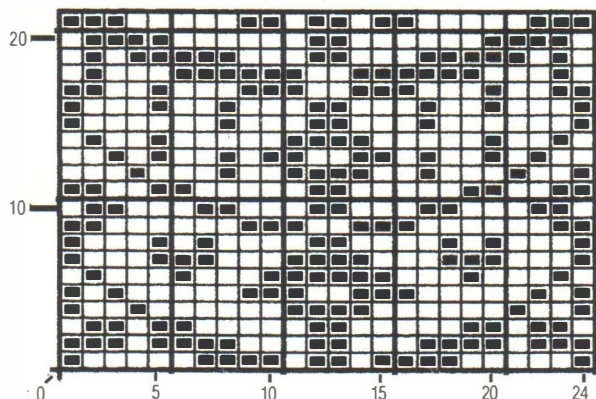


CURVED LINKS

Pattern B 24 stitches and 21 rows

Shown as a 24 stitch repeat, this is another design that can easily be reduced to a 20 stitch repeat for use on 40 or 60 stitch systems. Take out the 12th stitch (at centre), then delete one stitch at far left and two at far right.

Our Fair Isle sample has a plain colour — Aran — as the main colour and a shade which is a fine blend of several — Purbeck as the contrast.



CHAIN LINKS

Pattern C 24 stitches and 22 rows

A simple line design, but with versatile possibilities as shown in our three examples.

Pattern C1 Shown as an all-over Fair Isle using Erindale (a blended shade) and Pistachio.

Pattern C2 Used on the garter carriage, a simple but effective textured fabric results.

Pattern C3 The same Fair Isle design shows a new variety of shapes when colour changes are made. We used Tabac in Feeder 1/A throughout and changed the colours in Feeder 2/B thus:

Pistachio, K2 rows

*Erindale, K7 rows

Oatmeal, K4 rows

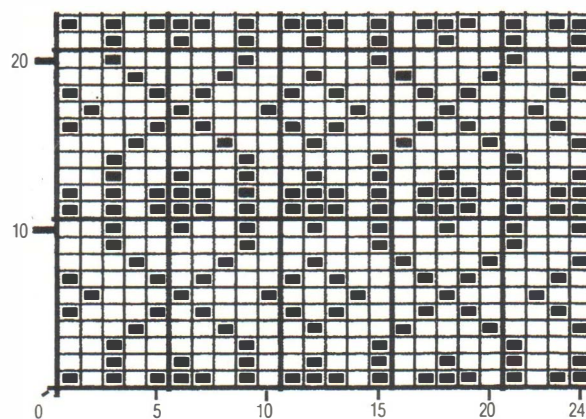
Cinnamon, K7 rows

Oatmeal, K4 rows

Erindale, K7 rows

Pistachio, K4 rows*

Repeat from * to * throughout.



SUSPENDED DIAMONDS

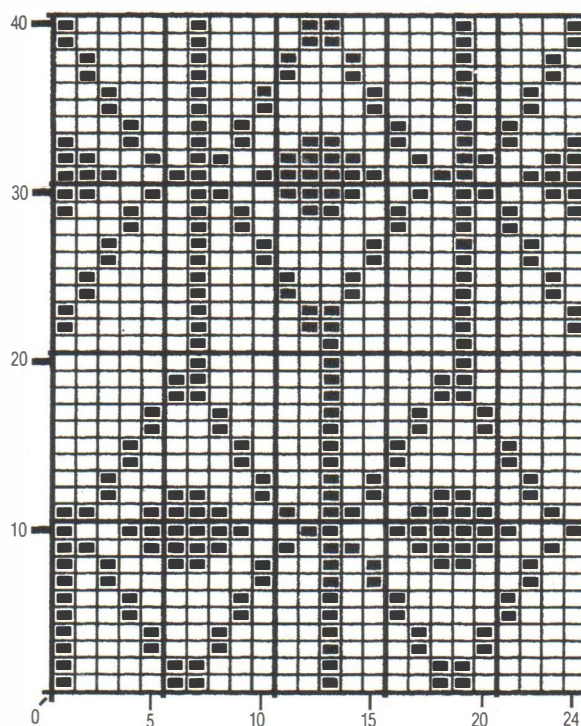
Pattern D 24 stitches and 40 rows

Another line design which draws the eye in different ways, depending on which colour combination you use, as shown in the first two Fair Isle designs.

Pattern D1 A clean colour combination of Erindale and Aran.

Pattern D2 A softer combination of Purbeck and Oatmeal.

Pattern D3 Using the garter carriage results in a well defined and open design.



BROKEN BLOCKS

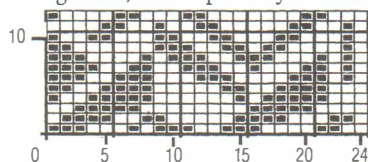
Pattern E 24 stitches and 12 rows

The basic block and line theme can be adapted for virtually any repeat system. Don't be afraid to make the blocks irregular in size and shape.

Pattern E1 Worked as a Fair Isle in Tabac and Cinnamon, the block areas are clearly defined.

Pattern E2 As a garter stitch design it provides an interesting background texture.

Pattern E3 As a Fair Isle using a random yarn (Pot Pourri in Sandalwood shade) as the background, the shapes only show clearly in the Aran.



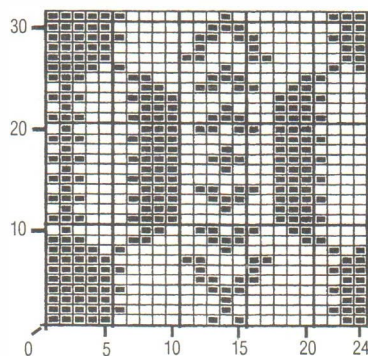
LINKED MEDALLIONS

Pattern F 24 stitches and 31 rows

As this is basically a vertical linked medallion pattern with a vertical 'filler' in between, it can be adjusted for other systems by increasing or decreasing either medallion or filler pattern sizes.

Pattern F1 The main shapes stand almost proud of the background with Sandalwood as the main colour and Aran as contrast.

Pattern F2 An excellent choice as a garter carriage design where the medallions look much more formal.



MIXED MEDALLIONS

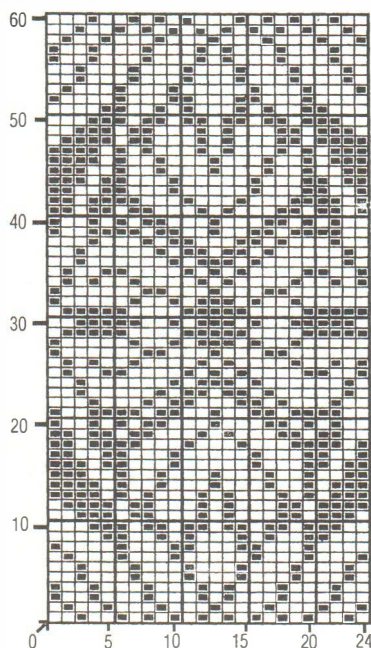
Pattern G 24 stitches and 60 rows

Suitable for 24 stitch repeating systems. Similar designs could be developed for a 30 or 40 stitch repeating system by amending the size of the central motif and then 'filling in' adjoining blank areas to suit.

Pattern G1 As a high contrast Fair Isle design in Erindale and Aran, the motifs stand out clearly.

Pattern G2 With a softer colour combination the effect is more muted, as in this Tabac/Tawny Rose combination.

Pattern G3 Complicated, but interesting is the look of the textile when the garter carriage is used.



JAGGED EDGES

Pattern H 24 stitches and 81 rows

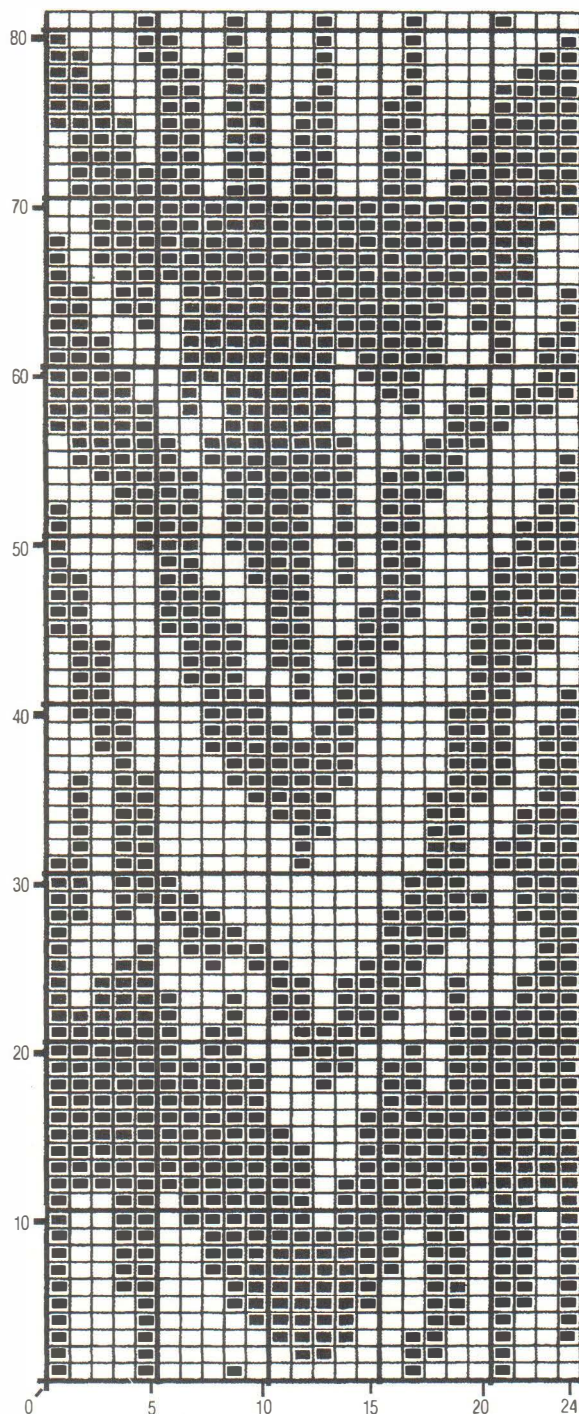
Shown and worked for a 24 stitch repeating system, but the random jagged edge idea can easily be enlarged for 30 or 40 stitch repeating systems. Work an additional peak fairly freely to 'fill in' the appropriate number of additional stitches.

Pattern H1 Shown worked on an electronic machine as a double Jacquard with 1/1 backing. A single bed Fair Isle could be used, resulting in a much larger design, but some floats may need to be hooked up, depending on where the pattern is used within a garment.

Pattern H2 It works dramatically well as a garter carriage design, giving good stitch definition with fluidity of design.

Suitable Adaptations:

1. Working in vivid colour contrasts in Fair Isle could provide a stunning border, or use black and white in an all-over pattern.
2. Try working in double Jacquard and double length for larger 'peaks and troughs'.
3. If you have an electronic machine which readily sorts three colour designs automatically, try using a third colour in some of the zig-zag bands for a fluid and dramatic bargello look.



STAINED GLASS WINDOWS

Pattern I 24 stitches and 53 rows

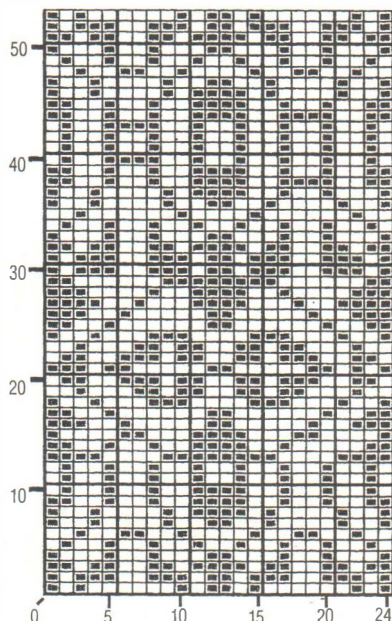
The design name comes from the shapes you can see in Sample I1 — I see little angels, oval windows and crosses — but your selected colourings could bring out a different look altogether!

Pattern I1 Coniston Tweed background and Aran contrast gave the design the definition as described in Fair Isle.

Pattern I2 Changing the contrast colours led to new areas of definition within the design. We kept Oatmeal in feeder 1/A throughout, changing colours in Feeder 2/B thus:

Erindale, K6 rows
 *Pistachio, K6 rows
 Erindale, K17 rows
 Pistachio, K4 rows
 Purbeck, K16 rows
 Erindale, K10 rows*
 Repeat from * to *
 throughout.

Pattern I3 Using the garter carriage brings out new shapes in the texture.



SPINNERS AND CROSSES

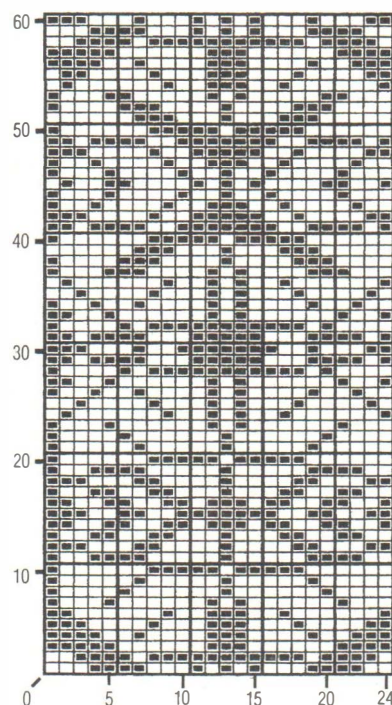
Pattern J 24 stitches and 60 rows

This is a bold design made up of lots of little motifs and extending the basic idea can readily give rise to alternative 30 and 40 stitch repeats.

Pattern J1 Worked simply as a two colour Fair Isle using Oatmeal and Coniston Tweed.

Pattern J2 There are many colour changing possibilities within this design. We used Aran in Feeder 1/A throughout and changed colours in Feeder 2/B thus:

Erindale, K6 rows
 *Old Gold, K6 rows
 Purbeck, K5 rows
 Old Gold, K6 rows
 Coniston Tweed, K12 rows
 Old Gold, K6 rows
 Purbeck, K7 rows
 Old Gold, K6 rows
 Erindale, K12 rows*
 Repeat from * to *
 throughout.



LITTLE LINKS

Pattern K 8 stitch and 6 row repeat

Suitable for 24 and 40 stitch repeats.

Pattern K1 Shown as a Fair Isle pattern in Tabac and Cinnamon, the verticals show clearly.

Pattern K2 Colour changes show a delightful colouring depth in the design. We used Aran in Feeder 1/A and changed colours in Feeder 2/B thus:

*Purbeck, K6 rows

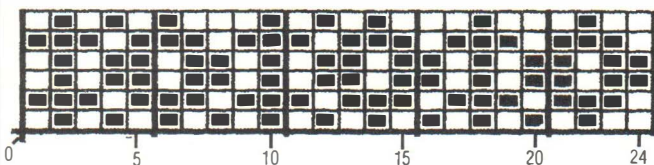
Old Gold, K6 rows

Tabac, K6 rows

Old Gold, K6 rows*

Repeat from * to * throughout.

Pattern K3 As a garter stitch this provides a small textured design which could be useful in a wide variety of garments.



Yarns Used

Forsell Super Software: 965 Tabac; 969 Purbeck; 973 Erindale; 925 Coniston Tweed.

Forsell 4ply Wool: 167 Tawny Rose; 113 Cinnamon; 100 Ivory; 170 Pistachio

Yeoman Yarns Sport: 20 Oatmeal

T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD.

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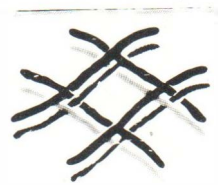
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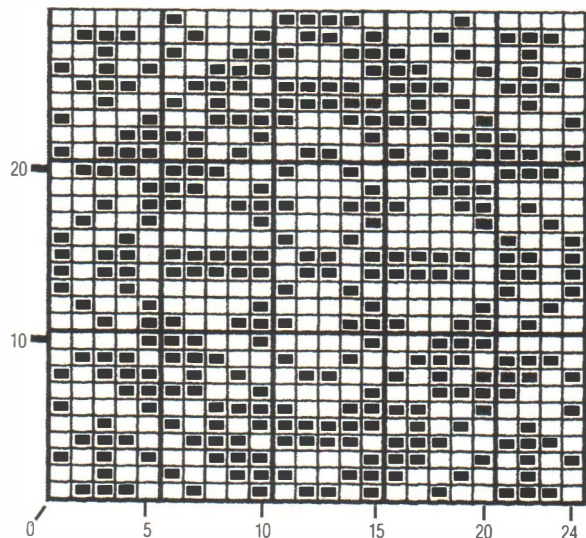


OUTLINED DIAMONDS

Pattern L 24 stitches and 29 rows

Again, a diamond shape, which can be adapted as desired to other patterning systems. Reduce to a 20 stitch repeat (for 40 and 60 stitch systems) by deleting stitches 11 to 14 inclusive. Increase to a 30 stitch repeat by adding an additional 4 stitches at centre and extending the diamond shape downwards and upwards to suit. Then, add one stitch to each edge, adding marked stitches on rows 2, 5, 6, 14, 15, 22, 24 and 27 — thus extending linking pattern evenly as well.

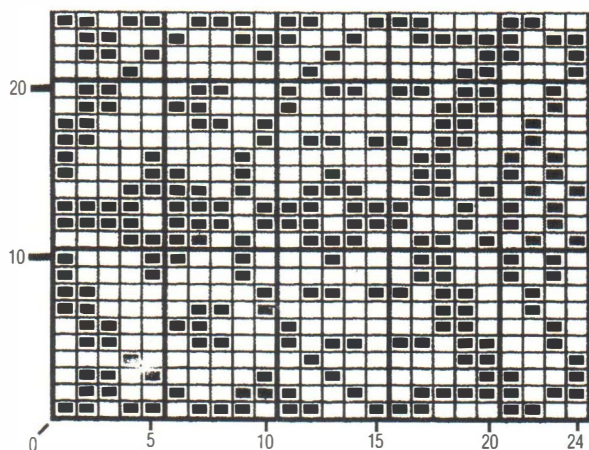
We show the design worked as an all-over Fair Isle using Aran and Purbeck.



VERTICAL CURVES

Pattern M 24 stitches and 24 rows

This is a rotated version of pattern B, with just a little modification. Shown as a repeating Fair Isle design, it has design change interest and short floats, making it a useful design in many contexts.



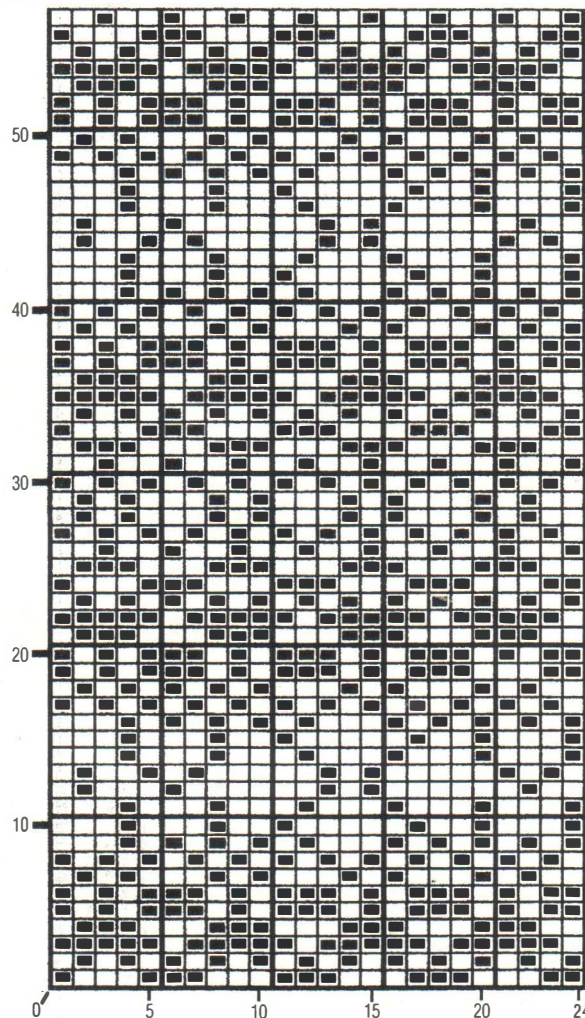
FAIR ISLE CONFUSION

Pattern N 24 stitches and 57 rows

The chart does look a little confusing, but the resultant fabrics are interesting, short floated and highly adaptable for many garment styles and all members of the family.

Pattern N1 All-over Fair Isle in Coniston Tweed and Aran for clean definition of the design.

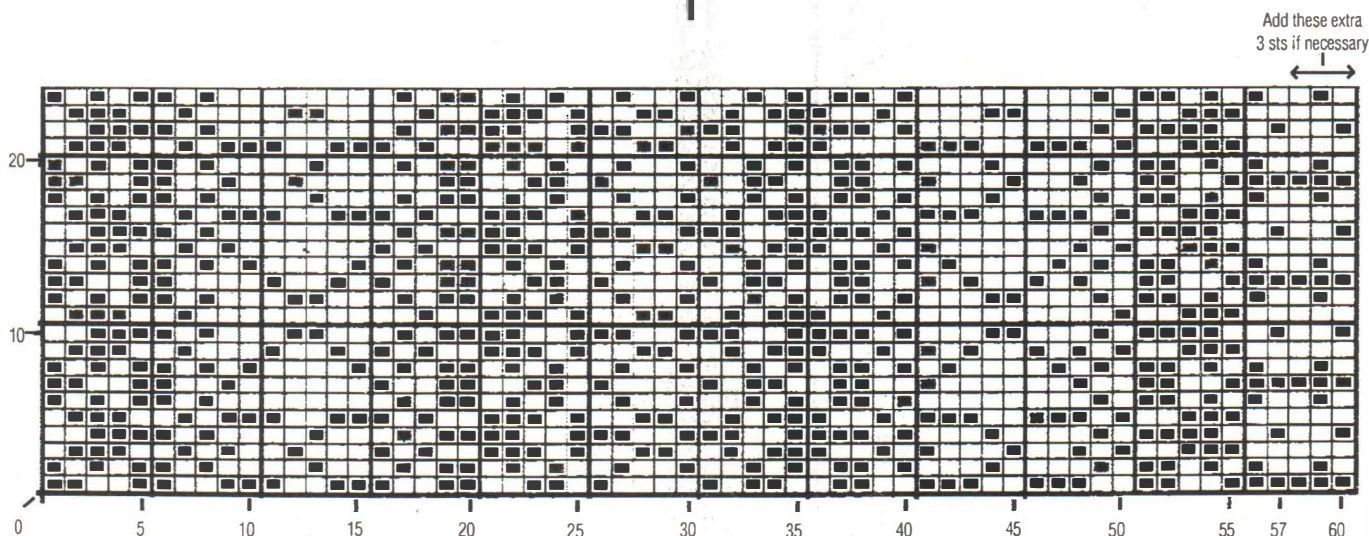
Pattern N2 This time we worked in Oatmeal and Purbeck for a subtle and sophisticated version.

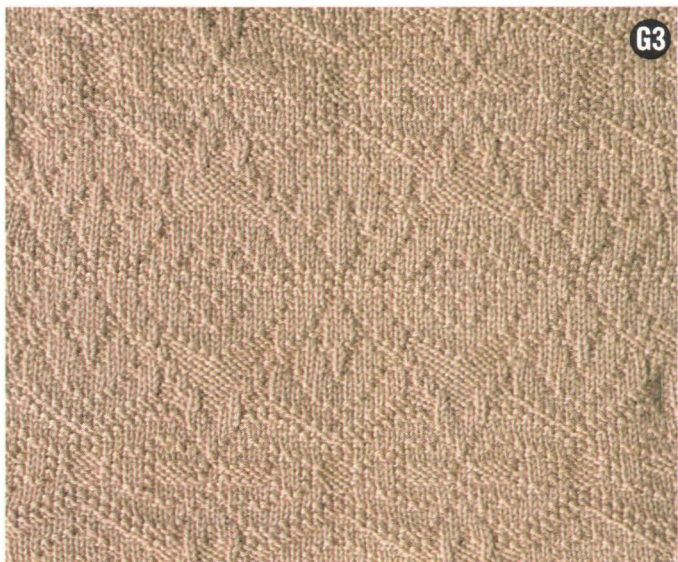
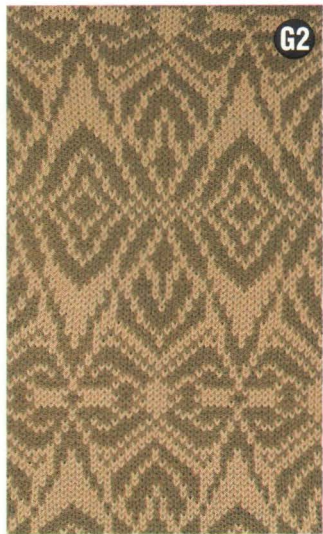
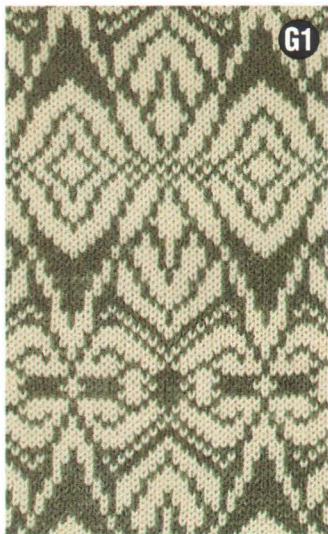
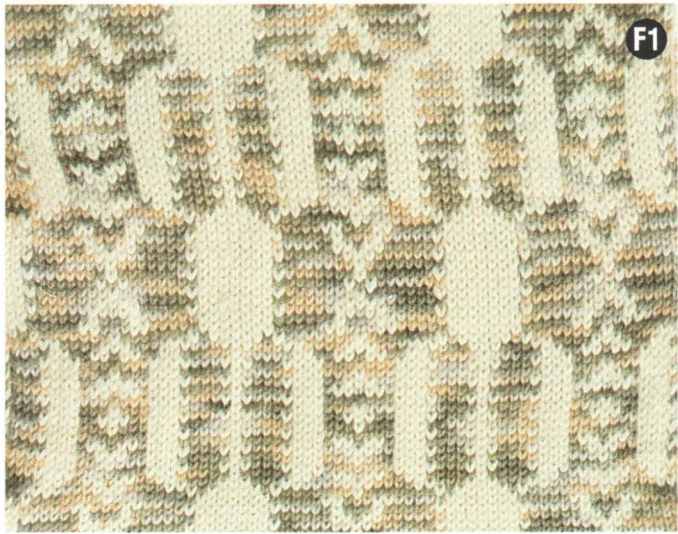


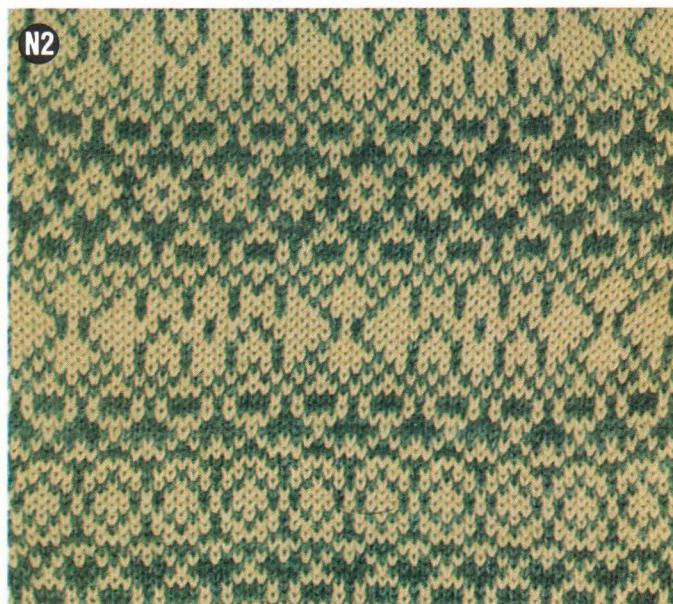
ROTATED CONFUSION

Pattern O 57-60 stitches and 24 rows

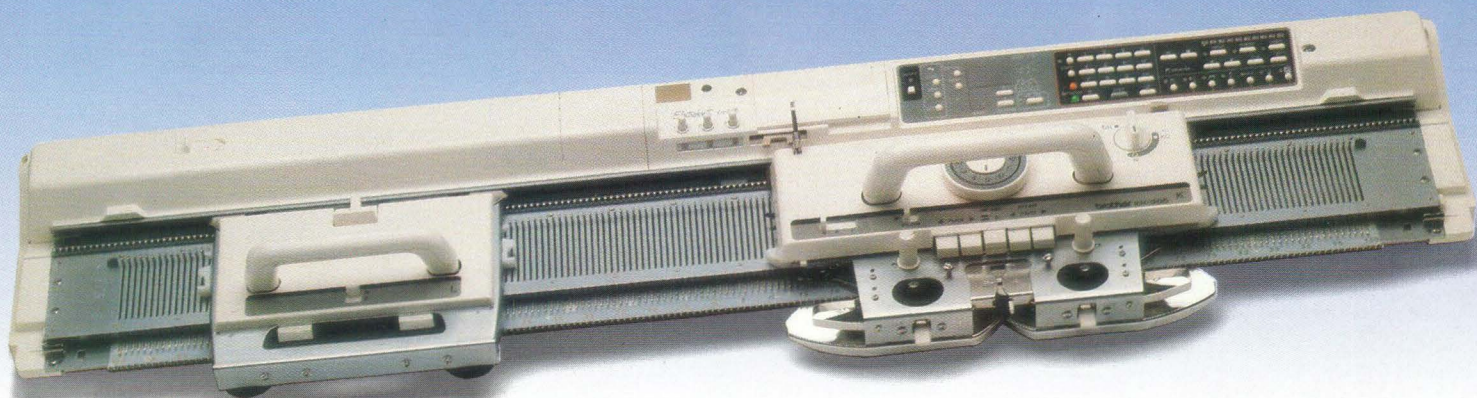
Some electronic machines have a rotation button, and that is what we used together with pattern N to produce the Fair Isle pattern shown. For electronic machines without this facility, our new chart 'O' has a 57 stitch version and a 60 stitch version — for systems which can only take this repeat. We worked the sample in Aran and Purbeck.







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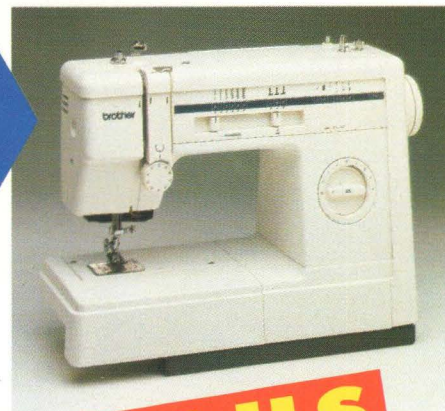
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Ruth Lee

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 92[98:104:108:112]cm.
Length 52[55:59:61.5:64.5]cm.
Sleeve seam 21cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell Yarns Botany Wool 2 ends, plied with 1 end of Mercerised Cotton (Yarn can be supplied like this, ready to use).
1 x 350[350:400:400:400]g cone in MC.

MAIN TENSION

40 sts measure 16.7cm and 60 rows measure 9cm over tuck patt after washing, drying, blocking and pressing (SS approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 52.

NOTE

Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

6000E PATTERN

Fill in electronic graph sheet before starting to knit.

Program for main patt thus:

Prog: ENT
Erase: ENT
Cast On: 2 ENT
Stitch patt A: ENT

Insert card into reader. Read patt into computer until word 'ALTER' is displayed.

Alter: NO
Knitting Technique: 129 ENT
Test: NO
All Stitch patterns: ENT
Form: NO
LHN: 58-
RHN: 58+
Start Cast On: ENT
Start pos: ENT
Cast On: ABC
Stitch patt A: ENT

Follow console directions. SS6 Lock setting /KX. Black strippers. Colour 1. Use the lace weights whilst knitting in tuck pattern.

JAPANESE MACHINES — ADAPTATION NOTES

As the design is a single bed one which

Lady's Tuck Sweater with Eyelet Rib

for Passap/Pfaff 6000E machines with adaptation notes for Japanese machines

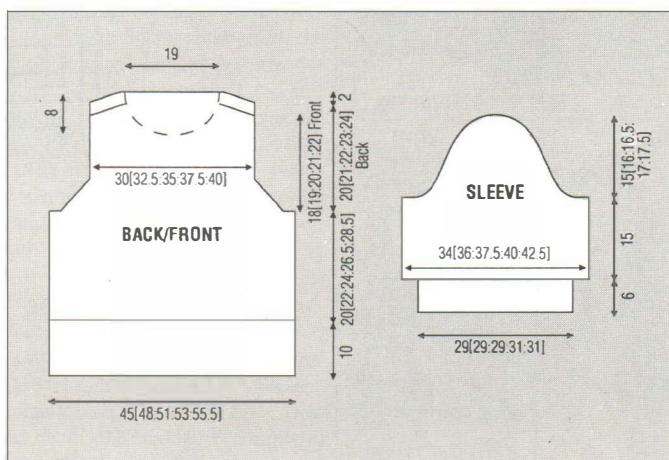
MACHINES: These instructions are written for Passap/Pfaff 6000E machines, with working notes for Japanese standard gauge punchcard or electronic machines with ribber

YARN: Brockwell Yarns Botany (2 stranded) and Mercerised Cotton (1 strand)

FIBRE CONTENT: Botany is 100% Wool; Mercerised Cotton is 100% Cotton

COLOUR: We used Botany in Shade 231 Beige and Mercerised Cotton in Shade 665 Oyster (MC)

STOCKISTS: To obtain these yarns, please write to Brockwell Yarns, S & J Andrews Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ



can be worked on a Japanese machine and the pattern repeat is only 8 stitches, the garment instructions can be adapted for use with a punchcard or electronic machine.

PATTERN NOTE

Punchcard machines: repeat design shown 3 times across card *punching out blank areas* and leaving marked areas blank.

Electronic machines can mark design exactly as shown, use negative function to knit the pattern.

All machines: main pattern is worked in tuck stitch, which commences after welt has been completed and stitches transferred.

TENSION NOTE

Tension numbers given are for 6000E systems. However, this is not a tight fabric and as the final tension is achieved via washing, drying, blocking and steam pressing, it should be possible to match the stitches and rows required very closely. Try T5-6, evenly weighted when working.

RIBS

These are worked manually and are easily done on any ribber.

MEANING OF SETTINGS: Handle down = Pitch 'H'; Handle up = Pitch 'P'; FB = MB; BB = RB; N/N = plain knitting; CX/CX = tubular knitting.

SPECIAL NOTE

Note Botany and Cotton used stranded together. Brockwell Yarns can supply them ready stranded in the shades and stranding you require, so yarn can be used direct from one cone.

Neck shaping worked using cut and sew.

BACK

Machine on manual. Racking lever '0'. Handle down. Orange strippers. Push 54-0-55[57-0-58: 60-0-61: 63-0-64: 66-0-67] Ns on BB and 55-0-55[58-0-58:61-0-61:64-0-64:67-0-67] Ns on FB to WP. Arrange Ns for 2 up 1 down rib — as shown in Diagram 1. Locks N/N SS 3/3 using MC, K1 row. CX/CX K3 rows. Rack 1 full position R. Transfer end st at L on BB to FB — see Diagram 2. Locks N/N SS 4/4, K4 rows. RC 000. SS 4½/4½. Work in eyelet lace pattern following Diagram 3. K until RC shows 42. Transfer sts to FB, pushing empty BB Ns to NWP. Program patt (see pattern note) and work in patt throughout. K until RC shows 132[146:160:174:188].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows.
Cast off 2 sts at beg of next 8 rows.



Dec 1 st at beg of next 14 rows. 72[78:84:90:96] sts. K until RC shows 266[286:306:326:346].

SHAPE SHOULDERS

Cast off 3[4:4:5:6] sts at beg of next 2 rows. Cast off 2[2:3:4:5] sts at beg of next 8[12:6:4:4] rows. Cast off 1[0:2:3:3] sts at beg of next 4[0:6:2:2] rows. Cast off 0[0:0:2:2] sts at beg of next 0[0:0:6:6] rows. Set locks N/-, K2 rows. Cast off rem 46 sts.

FRONT

Work as given for back until RC shows 132[146:160:174:188].

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Cast off 3 sts at beg of next 4 rows. Cast off 2 sts at beg of next 2 rows. *Dec 1 st at beg of next 2 rows, K2 rows*. Rep from * to * 6 times in all. 72[78:84:90:96] sts. K until RC shows 256[276:296:316:336].

SHAPE SHOULDERS

Work as given for back to end.

SLEEVES

Push 82[86:90:96:102] Ns on FB to WP. Using WY and MT, cast on and K 30 rows ending CAR. Attach weights as

for patt. Using MC, locks -/N SS 6, K2 rows.

Set RC at 000. Program patt (see patt note) and work in patt throughout. K until RC shows 98 (K1 extra row for second sleeve).

SHAPE SLEEVE TOP

Note: Sleeve heads are not symmetrical.

Cast off 3 sts at beg of next row. Cast off 5 sts at beg of next row. Cast off 2 sts at beg of next 2 rows. Dec 1 st at beg of next 7 rows. K2 rows. Follow table below for remaining shaping, noting that any RC nos not shown indicate that there is no shaping on those rows *and* noting finishing rows for sizes are 198[202:206:210:214].

RC	LEFT	RIGHT
112	1	-
113	-	1
116	1	-
117	-	1
120	1	-
121	-	1
123	-	1
124	1	-
127	-	1
128	1	-

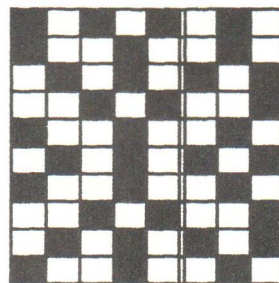


DIAGRAM 1

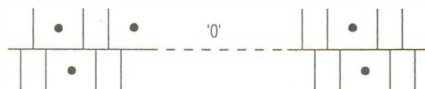


DIAGRAM 2



DIAGRAM 3

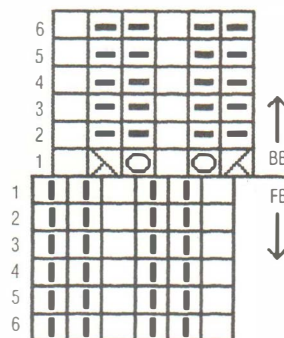


DIAGRAM 4



DIAGRAM 5

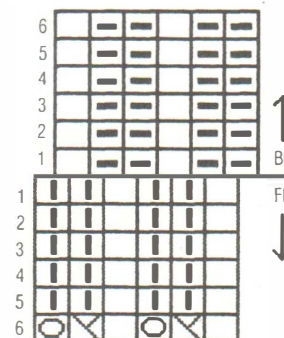


DIAGRAM 6



Lady's Fine Lace Sweater

Illustrated on page 45

MACHINES: These instructions are written for standard gauge punchcard or electronic machines with ribber and fine lace facility on the lace carriage

YARN: Texere 4 ply Wool/Nylon

FIBRE CONTENT: 80% Wool, 20% Nylon

COLOUR: We used Fawn (MC)

STOCKISTS: This yarn is available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ



SIZES

To suit bust 81-86[91-96:101-106]cm.
Finished measurement 94[111:126]cm.
Length 73cm.

Sleeve seam 50cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere 4 ply Wool/Nylon.
1 x 700[700:750]g cone in MC.

MAIN TENSION

31 sts and 39 rows to 10cm measured over fine lace patt after washing and

drying (tension dial approx 10).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 52.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card or mark mylar sheet before starting to knit.

131	-	1
132	1	-
134	1	-
135	-	1
138	1	-
139	-	1
142	1	-
143	-	1
148	1	-
149	-	1
152	1	-
153	-	1
156	1	-
157	-	1
158	1	-
161	-	1
164	1	-
165	-	1
168	1	-
169	-	1
172	1	-
173	-	1
174	1	-
175	-	1
178	1	-
179	-	1
182	1	-
183	-	1
186	1	-
187	-	1
188	1	-
189	-	1
190	1	-
191	-	1[0:0:0:0]
192	1[0:0:0:0]	-
193	-	1
194	3[1:1:1:1]	-
195	-	3[1:1:1:1]
196	5[1:1:1:1]	-
197	-	4[2:2:2:2]
198	0[2:1:1:1]	-
199	-	0[2:1:1:0]
200	0[7:2:1:0]	-
201	-	0[5:2:1:1]
202	0[0:2:1:1]	-
203	-	0[0:2:1:1]
204	0[0:6:1:1]	-
205	-	0[0:4:1:1]
206	0[0:0:3:1]	-
207	-	0[0:0:2:1]
208	0[0:0:7:1]	-
209	-	0[0:0:6:1]
210	0[0:0:0:4]	-
211	-	0[0:0:0:3]
212	0[0:0:0:8]	-
213	-	0[0:0:0:7]

Work second sleeve to correspond, reversing all shapings.

CUFFS

Push 70[70:70:74:74] Ns on FB and corresponding Ns on BB to WP. Arrange Ns as shown in Diagram 4. Handle down. Orange strippers. Locks N/N SS 3/3 using MC, K1 row. CX/CX, K3

rows. Rack one full position L. Transfer L end st on FB to BB, push empty N to NWP. SS 4/4, K8 rows. SS 4½/4½ K4 rows. SS 5/5 work eyelet rib patt as shown in Diagram 5 for 18 rows. Transfer sts to BB.

JOIN TO SLEEVE

With wrong side facing, pick up sts from bottom of sleeve and hang on to Ns thus:

SIZES 86[91:96]cm ONLY: Double up on every 5th[4th:3rd] N 2[10:10] times and every 6th[5th:4th] N 10[6:10] times in all.

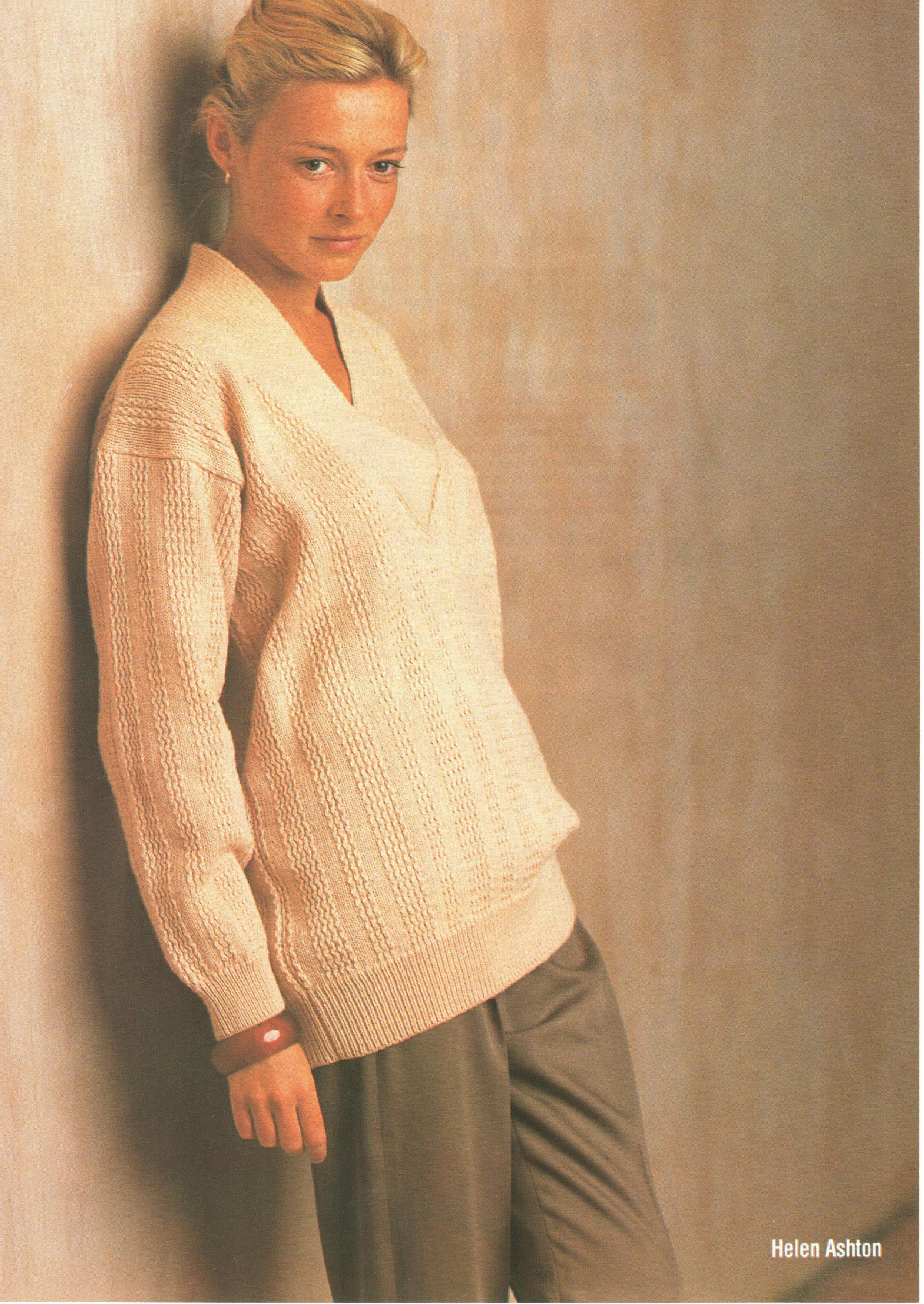
SIZES 101:106]cm ONLY: Double up on every 3rd st 22[26] times and every 4th st twice.

COLLAR

Machine set to manual. Handle down. Orange strippers. Push 152 Ns on FB and corresponding Ns on BB to WP. N/N SS 3/3, K1 row. SS 4/4 CX/CX, K3 rows. N/N SS 4½/4½, K14 rows. Transfer sts for a 2 up 1 down rib. Begin at R and transfer every 3rd st to opposite bed, pushing empty Ns to NWP. SS4/4, K6 rows. Move BB pushers corresponding to WP Ns out of blocking rail and into upper position as shown in Diagram 6. CAR. *Move 2 pushers at opposite side to carr down, K to L. Loop the yarn under the last N in WP. Rep from * until 26 pushers at each end are down. Reverse the process by moving pairs of pushers up in pairs until all pushers in upper position. N/N, K6 rows. GX/N, K6 rows and WK on FB only. Push empty Ns to NWP. -/N, K6 rows. WK over rem BB Ns.

TO MAKE UP

Wash and dry pieces. Block and steam press pieces to correct measurements, avoiding eyelet ribs. Block the open edges of the collar into a curve avoiding the ribbing. Cut and sew the front neckline to measurements shown in the diagram. Join shoulder seams. Tack collar in position sandwiching the cut and sewn edges between the open edges of the collar. Finish right side by backstitching through last row worked in MC. Slip stitch inside down through open loops of last row worked in MC. Remove WY. Mattress stitch the collar at the centre front through the first 6 rows only. Set in sleeves matching back sleeve head with back armhole and front sleeve head with front armhole. Join side and sleeve seams. Gently press seams on the inside. Attach a decorative button on the collar join or alternatively, dress up the sweater with an old-fashioned clip brooch.



Helen Ashton

Wendy Damon
considers the
trouble with bodies
and how to add
your own shape!

FABULOUS

SHAPING AFTER
KNITTING —
PLEATS,
SMOCKING ETC.

FINISHES

The trouble with bodies is that they go in and out (not always where we could wish!) so if you want a fitted garment you have fullness to take in. You can do this by shaping on the machine or you can use one of the following techniques to shape the finished garment.

SHAPING WITH INTEREST

The swatches all show methods of shaping which add interest to the garment. Since these techniques are used after the garment is finished you may be able to use some of them on garments you have already knitted or on bought knitted garments (but you haven't any of those have you!).

SIMPLY PLEATED

Swatch 1 — This swatch is simply pleated to take in the fullness. The Fair Isle pattern lends itself to this sort of pleating as I can bring together the two narrow stripes of the design and thus add extra interest to the pattern. I have made one pleat, but several smaller pleats could be made and

they could be reversed so that they are tucks on the outside of the garment. Different Fair Isle designs will lend themselves to different arrangements of pleats.

BOX CLEVER

Swatch 2 — This time a box pleat has been made and since the Fair Isle design doesn't gain anything from the pleat I have covered it with a motif. The motif has been cut from a length of Fair Isle knitted with the colour reversed in the feeders. I used a domestic sewing machine to stitch around the area I was going to use. I then cut the motif out and zig-zagged round the edge. I finished off with double crochet all round the edge using the background yarn. The motif was stitched directly over the pleat. Bought motifs could be used, or motifs made from the skirt fabric to match in a skirt and jacket.

WEAVING IN FULLNESS

Swatch 3 — In this swatch I made transfer holes in rows, three stitches

and six rows apart. I then used a knitted cord to weave in and out of the holes and pulled up the cords to take in the fullness. Since first using this technique I have found that the cord can be pulled through the knitted fabric without the holes. I would still suggest that you do the transfer holes if you are starting a garment, as they do provide a guide for your weaving. But if you wanted to try this technique on an already knitted garment you could simply pull the cords through the knitting.

SMOCK REDUCTION

Swatch 4 — This swatch was knitted using all the needles on the main bed and every sixth needle on the ribber. Pitch lever 'H'. Use two tension numbers less on the ribber carriage than on the main carriage. I put in a marker of waste yarn every tenth row by laying the waste yarn between the beds before knitting the next row. These markers provide a guide for smocking and are easily pulled out when you are finished. I have used a diamond



SWATCH 3



smocking, stitching the ribs together at the marked rows, alternately. I have done some sections in matching yarn, some with contrast yarn and put beads on in some areas so that you can see just how varied are the effects. A good needlecraft book should show many other types of smocking, some of which could be adapted to this method.

APPROPRIATE POSITIONS

These techniques could be used to take in fullness at the waist of a fitted jacket, at the wrist to take in fullness for a cuff, over the shoulder to gather up fullness in a swing jacket, on the bodice of a little girl's dress and

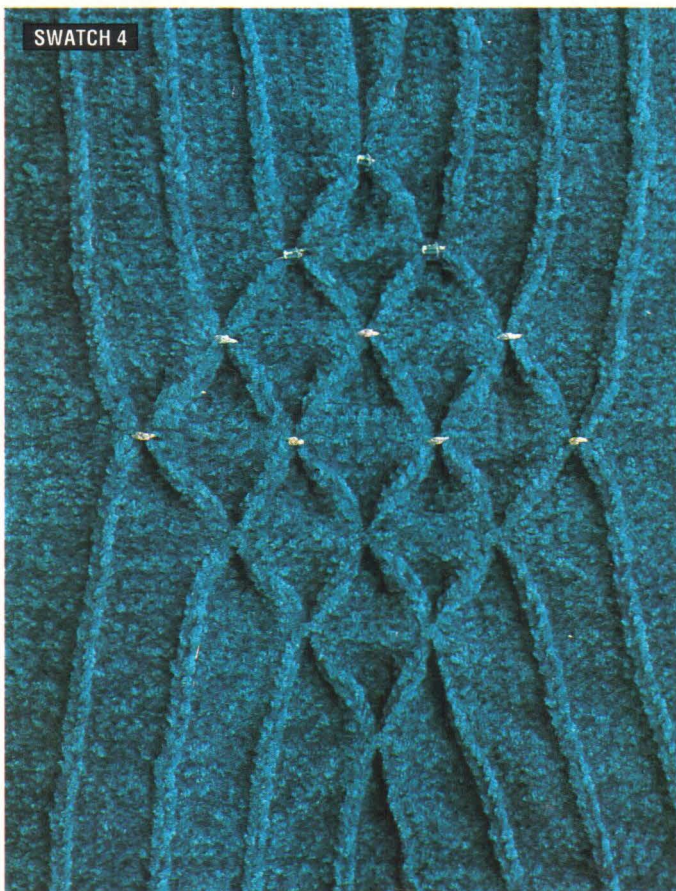
any where else you need to take in fullness.

Swatches — Yarn details

Swatch 1 — Bonnie's Sable
Swatch 2 — Shetland Yarn
Swatch 3 — Yeoman Country Tweed and Yeoman Chenille
Swatch 4 — Yeoman Chenille

All the ideas shown are from Wendy's collection of designer patterns. An illustrated brochure of all the patterns is available by sending a large SAE to Wendy Damon, 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE.

SWATCH 4



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Subtle transfers on an easy knit ribber fabric, plus a little extra length are this month's spice in the Marion Nelson card mix!

Adapt-a-Pattern



Apart from notes about welt and neckline ribs, double bed fabrics as such are not actually mentioned within the Marion Nelson Card instructions. However, provided you can meet the tensions (or come close to it where a casual easy fit makes a small difference negligible), you can use a variety of double bed fabrics. When you use the accepted method of only counting stitches on the main bed, matching them is quite straightforward.

THE YARN

A simple, subtle design like this works well in a yarn which can be well pressed to finish. Forsell's 4 ply wool steam presses beautifully and allows a good stitch definition, so we selected it in Shade 168 Soft Rose. The pastel colour shows the line pattern clearly, whilst keeping the overall effect soft and subtle. For our size, we required just over one cone (approximately 600g). There is sufficient left over to knit another smaller garment, or use as the Fair Isle contrast in another design.

BASIC KNITTING

The basic needle arrangement is shown in Diagram 1. This is an extremely easy arrangement to achieve from a 1x1 rib start. Simply transfer alternate sts on the ribber bed to empty needles on the main bed once welt is complete. To avoid little holes at the start of the main fabric, pick up heels of stitches from adjacent or opposite stitches to fill remaining empty needles on the main bed. Set pitch to 'H' (i.e. the position for full needle rib). On a Japanese machine we used T7• on the MB (BB) and T5 RB (FB). These are quite loose tensions for rib knitting, but result in a soft and fluid fabric with a very similar handle to stocking stitch, so is well worth the effort. It is most awkward to work on a Brother machine (but this is what we used!), the ribber stitches being loose, they can partly bounce off. However, if you push the ribber needles to HP (keep the carriage set so that they will knit) on every, or even alternate rows, you will achieve a neat fabric. Toyota machines are unlikely to require this treatment, as, in common with the European machines, the bed angle is a better 'V' — allowing a more equitable weighting distribution between both the beds. On Silver machines, as the angle is similar to the Brother,

you might need to push ribber needles up, but you can use the drive lace carriage to do this, speeding up the work considerably.

THE TRANSFER DESIGN

The transfer design is very easy to work and is quick to do. The step by step action required to work the design is shown in Diagram 2A. On the front it follows very regular steps until the neck shaping is reached. At this point it moves further away from the centre panels in shorter steps, both to give a change of angle and line and also to ensure that it gets completely out of the way of the neck shaping itself. Diagram 2B shows the complete transfer steps used for the front. When you transfer from a 'straight rib' stitch, as at the beginning of each 'set', keep the straight rib going by placing the heel of either the transferred stitch or the opposing main bed stitch on to the empty needle as shown in Diagram 3. *Hint:* it is quicker and easier to use the heel of an opposite stitch, but the resultant effect may be slightly different to the garment shown. Provided once you get to the neck shaping you ensure that each side matches, this is one of those designs that you play around with to suit your preferences and the size and style being worked.

The sleeves are simply decorated by repeating the first transfer sequence throughout and the back of the tunic is in the plain rib fabric.

THE BASIC CARD AMENDMENTS

We used Card 22 from the Dropped Shoulder Sweater set. Our finished garment is intended to fit 91cm but being a tunic style, we used the card intended for 96cm chest — giving 20cm ease and a very easy fit on the body. Although the dropped shoulder sweater set is a reasonable body length, we added more rows to make it look long and lean! With a tension of 40 rows to 10cm, we added 60 rows for an additional 15cm. Our welt depth of 10 rows only added up to approximately 2.5cm — the original welt was 6.5cm, so the final additional length was actually only approximately 11cm. Having put additional ease into the body, the sleeve length was amended to take this into account. See Diagram 4 for the measurements used to work out the sleeve length you actually require when working a loose garment.

KNITTING THE TUNIC

THE BODY

Using the stitches as given from the card, a 1x1 rib (T3/3) of 10 rows was worked before transferring for the main pattern. RC 000 in pattern, at main tensions, K to RC 60. Reset RC to 000 and then work the rest of the back plain according to card directions. The front was worked in the same manner, only adding the trans-

DIAGRAM 1



DIAGRAM 2A

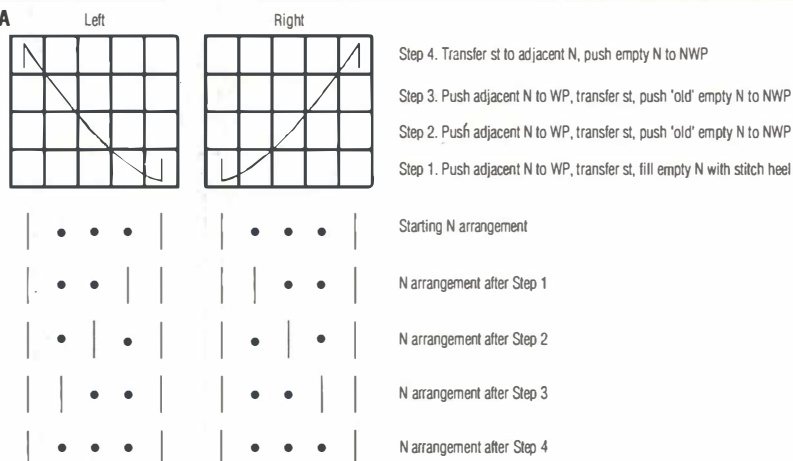


DIAGRAM 2B

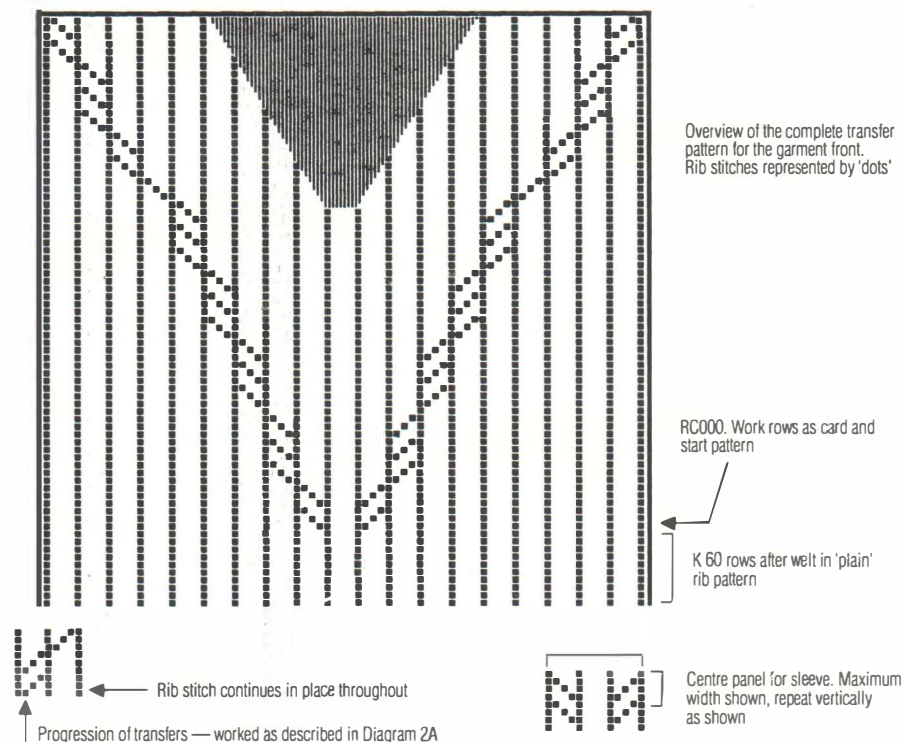


DIAGRAM 3

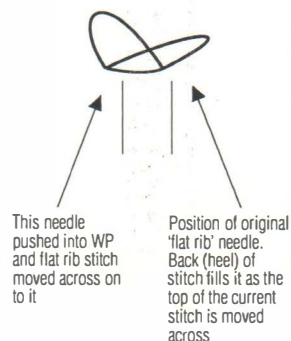
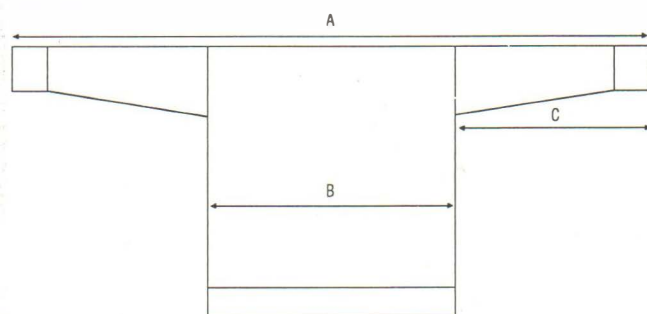


DIAGRAM 4



Obtain measurement A by measuring yourself from wrist to wrist, elbows bent or take this measurement from a garment which fits as you like it. B is taken from Marion Nelson card. $A - B = 2C$. So for sleeve length required, divide result by 2 to obtain C. Obtain this in cm and multiply by 10 (for our tension of 28 stitches and 40 rows to 10cm) to calculate rows required, after deducting the cuff ribbing measurement required.

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ACCESS

VISA

fer pattern. The 'V' neck shaping was worked from the card directions.

THE SLEEVES

The sleeves were shortened, we only required 144 rows for our version. This meant altering the rate of increasing from the cuff (which we worked exactly as the card — 30 rows rib). A total of 32 increases were needed. Increasing every 4th row 32 times was easy to remember and left a 17 row straight section at the top of the sleeve before casting off, which conformed quite well to the original sleeve shape shown.

THE NECKBAND

The number of stitches required for the 'V' section of the neckband was assessed only after the garment had been blocked and steam pressed. It was done in the 'time-honoured fashion' of presenting the neckline to the machine, but could be more accurately assessed by using the method Joyce Schneider outlined in her neckline article (see April *Machine Knit Today*). If the stitches for each 'V' section plus the back neck will fit on the machine, then the collar can be worked in one piece — as we were able to do. For larger sizes, work in two pieces — having either a centre back seam, or a seam at the shoulder. In the latter situation the number of stitches for each section would be different — one section would consist of back neck plus 'V' neck stitches, whilst the other would be just the remaining 'V' neck stitches. Our collar was started as for a 1x1 ribbed band. The outside — cast on — edge was to be the outer edge of the collar, so a looser tension of 5/5 was used for the first 10 rows. After this, the tension was decreased by one dot every 10 rows throughout. The shaping was worked by holding position — 3 stitches (actual ones counting needles on both beds) were put into HP for 24 rows, taking the yarn inside the first N in HP and over the rest on each row to prevent a hole.

RIBBER HP AND WEIGHTING

When working HP on the ribber, you need to keep adjusting the weights to keep the knitting even and feasible. The comb and its weight will soon lose its effect as more stitches are put into HP on each edge. Use a mixture of small claw weights and small ribber weights on hanger or claws to keep the central knitting area weighted. You will need to adjust the weights regularly and often for neatest results. Watch the last knitting stitches at each edge. When pushing them to HP, use a transfer tool to press down the work between the beds to ensure that the stitches remain fully on the needles whilst they are pushed forward.

COMPLETING THE COLLAR

When HP rows are complete, push needles at opposite side to carriage to UWP and knit the row. Set carriage so remaining HP needles will knit and knit the row. For a deeper collar,

some additional straight rows could be worked and/or the HP sequence repeated again. When collar is depth required, transfer stitches to main bed and using main tension, knit 2 rows and WK. If you prefer to join the collar to the neckline on the machine, pick up stitches immediately after stitches have been transferred (right side of work facing), then knit 2 rows and WK. Although there is a way of picking up the whole neckline — albeit in two stages — for a 'V' neck, this can sometimes put a strain on the work. So, if you prefer this pick up method, consider working the collar in two pieces using either of the options previously discussed.

COMPLETING THE GARMENT

Some time was spent in blocking and pressing all the pieces. The old-fashioned method of a wet cloth on the wrong side of the work and a hot steam iron always gives a quality result with pure wool. Make sure the work is cool and completely dry before handling it. Use a blocking wire (the fine wires that can be run through the knitting, an accessory with Brother Knitleader or also available alone and in some different forms from many knitting dealers) on the outside edge of the collar and block it into a curve. Don't flatten the rib, simply touch the iron to the wet cloth to force plenty of steam through the rib. When sewing up, join the shoulder seams, then set in sleeves between markers. Press these seams. Join the side and sleeve seams and press these on the inside. Pin the collar evenly into place on right side and finish by backstitching through the last row worked in MC. Set the collar as you want it to lie, lightly pinning it from the inside if necessary and give it another steam to set the shape and smooth out any small irregularities on the collar/neckline join.

AFTERCARE

Although not directly relevant to the adaptation of patterns, can I put in a plea for aftercare of any pure wool garment. Unless the wool is labelled machine wash (and there is a suitable range of 4 ply within Forsell's selection which could be used for this garment), hand wash it in a suitable hand wash liquid. If you want to spin it and the garment is heavy, fold it neatly into a wash bag and spin it in this. Dry flat or at least hung in half over a line or clothes horse (avoid pegs if at all possible) and give a light steam press. Treated with a little care a pure wool garment will look as good as new for years and the finish is really hard to beat for a quality look!

COLOUR

AND

DESIGN

DESIGN

DESIGN

DESIGN

DESIGN

DESIGN

WORKSHOP

Last month, Linda Jackson (of Artika Designs) covered some principles of using colour in abstract design, so this month she moves on to more practical issues

COLOUR IN KNITWEAR FABRIC DESIGN — ABSTRACT DESIGNS

Unlike artists who can apply colour in any way they like, knitters are limited in the type of textile design they can create, partly because of the sheer mechanics of knitting, and partly because the procedures involved in achieving certain types of design are too time-consuming to use on an everyday basis. Unlike painting, where colour can be applied in any combination of shapes, or crochet which can be worked freely in the round, knitting is worked in straight rows which limits the scope for colouring. Yarns can, of course, be changed mid-

row to change colour in Fair Isle knitting. This can be done with two colours with great ease and automatically, three colours are not so straightforward to work with; but they can still be knitted automatically, whereas using more than three colours can involve a large amount of hand work and be very slow.

STRIPING AND COLOUR CHANGING

Because of the row structure of knitting, two-colour knitted designs tend

naturally towards a striped effect when one of the two colours is changed. This can sometimes be used creatively to great advantage, but a knitter is often trying to get away from stripes, and has to find techniques to overcome this tendency.

There are some very good reasons for trying to keep colour changes to one side of the knitting only. A lot of time can be saved on multi-coloured work by the use of a single bed colour changer, which requires changes to be made on one side. Secondly, tying in the yarns when making up is much quicker when the strands are on one side, as yarns temporarily not in use can be hooked up at intervals at the side of the knitting to tidy up as you go along, saving the need to cut and join in. The consequence of the 'one side only' principle is that you have to have even numbers of rows knitted in each colour combination which is another limitation for knitters who need to save time. Although this is not a serious limitation, admittedly, it can sometimes mean that design elements such as very thin lines of colour which you often see in traditional Fair Isle patterns, for example, cannot be knitted without a little cheating.

PREFERENCES

While some knitters prefer to keep their knitwear classic using very few colours, others are looking for fabrics with the sort of depth of colour combinations which they see in commercially available handknits by top designers. On the other hand, most of us are reluctant to embark upon machine knitting garments where fifteen or twenty colours are being used regularly at a time.

LIMITATIONS

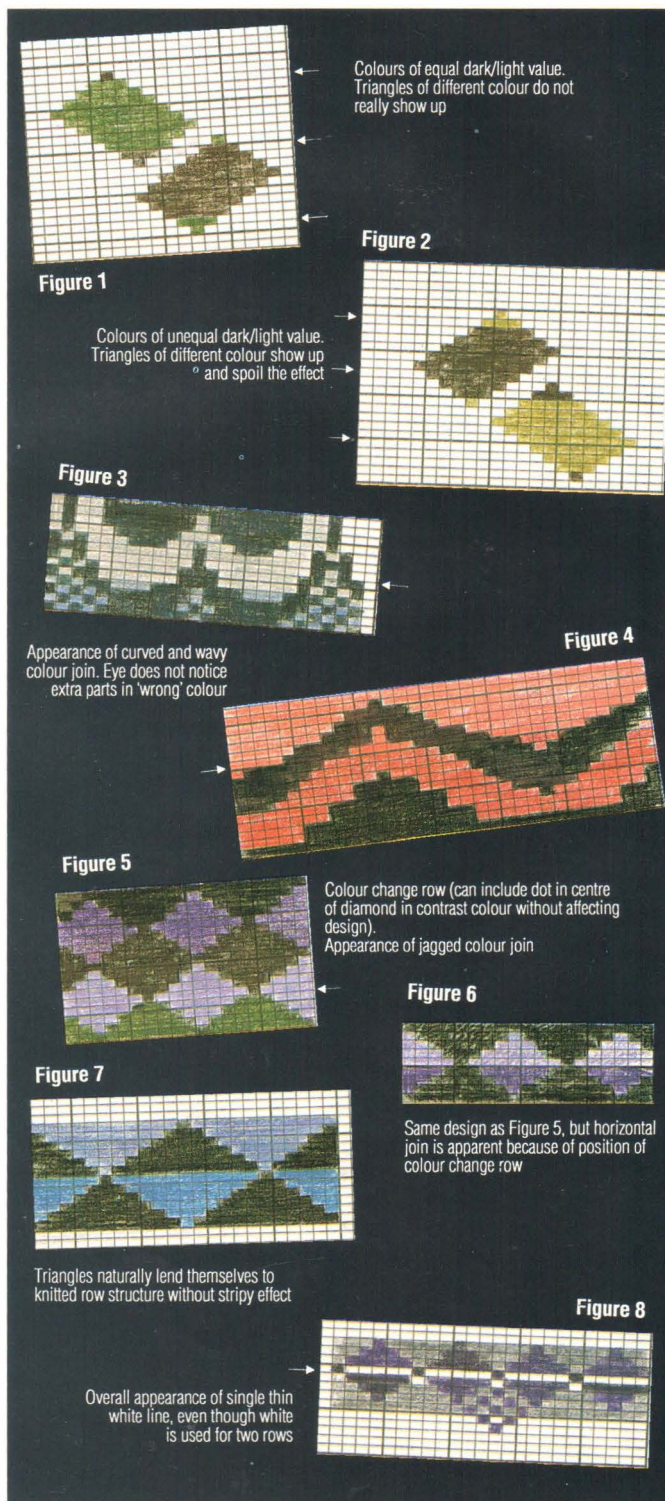
These are some of the limitations on us as machine knitters, some self-imposed to save time, some the result of the structure of knitted fabric. However, there are ways of side-stepping these while still keeping your knitting routine uncomplicated.

STRIPINESS

The eye is fairly easily deceived. I have found that if a block of colour is 80-90 per cent one colour the focus tends to be on the main colour of that block, so that if there are a few places round the edge where a different colour is used, these will be overlooked IF:

- There is not a significant difference in the light/dark value of the two colours.
- The colour change occurs on a block which is small.

In Figure 1, for example, there appears at first sight to be a green



oblong and a brown oblong even though there is a colour change cutting off small triangles of the other colour at the top and bottom of both the oblongs. It doesn't work, for example if you change from a paler to a darker colour as you see in Figure 2, or if the place the change occurs is across the widest most prominent part of the block.

Using this technique you can also create the impression of curved and wavy rather than straight colour changes as I've sketched out in Figures 3 and 4. Again this will work best if you keep to the guidelines above.

An almost foolproof way of creating a colour change which does not look stripy is to change colour at a place where the colour being changed is not the main focus of attention at that particular place in the design, or the area it occupies is very small. The classic example of this is the diamond shape in Figure 5. There is very little of the contrast colour showing at the colour change point. The diamond shape dominates the design, so the impression is one of different coloured lozenges on top of each other. Just to illustrate the point about where to change colour, if you changed in the middle of the lozenge you would have a very prominent horizontal stripe across the work as seen in Figure 6.

Triangles are in effect lozenges arranged differently on the punchcard. Colour changes with triangular

designs are always very successful if done at the right place, they actually emphasise the inherent shape of the design so that, again, instead of seeing a horizontal line across the work, you just see different coloured triangles piled on top of each other — Figure 7.

EVEN NUMBER OF ROWS

I mentioned the problem of being unable to use a design with thin stripes of colour at particular points on the design because this would mean joining in threads on the opposite side of the work. While not a great problem in itself, if it occurs frequently during the knitting of a garment it can seriously increase the amount of time it takes to complete the garment for professional knitters. To some extent this problem can be circumvented either by creating a design which allows for it or by making a slight change to an existing design. By creating a two row sequence as illustrated in Figure 5, where one row is almost entirely black with just an anchor stitch in the contrast colour every so often, the following row is exactly the reverse. The overall impression when viewing the garment is of a thin line of the contrast colours through the centre of the design block. Of course, the two rows involved do not have to be mirrors of each other as they are in my example, but one should be mostly background, the following (or preceding) mostly contrast.

DEPTH OF COLOURS

While many knitters are very clear about the kind of quality of colour combinations they are looking for, and which they see on top name knitted garments, many despair of achieving it themselves. They feel they cannot spare the time and concentration needed to cope with all the colours and difficult colour change routines. While it is true that some of the garments they admire do involve the use of an incredible number of colours with changes in both background and contrast colours on a regular basis (difficult to do even when using a few colour changes and even more difficult to remember to do), similar effects can be achieved without this.

Firstly, you do not need to throw a million colours at a garment for it to be spectacular. Often a few (four say) well chosen, well matched colours used regularly throughout the garment on a really good punchcard design can serve as an effective base. With just a little extra (for example a small area on each garment piece where an additional one or two colours are used), your garment can look as good as those which take far longer to knit.

Secondly, you can cut down significantly on the knitting difficulty if you restrict your colour changes to one feeder. Again this need not mean that your fabric is less interesting than those with more complicated changes.

On the other hand, you do need a well balanced stitch pattern — one which incorporates different pattern 'textures' in one design, that is blocks of solid colour, 'grey' areas and if possible a larger overall effect which you see when several repeats of the pattern are knitted. (I'll be writing about stitch pattern designs in more detail in a later article).

In addition, you do need to plan your colours carefully and experiment along the lines I outlined last month, till you find the colour scheme which is just right. One very useful way to avoid flatness is to choose a mid-tone colour as your constant or background colour, and alternate between colours that are darker and lighter for your changing contrast colours. This technique immediately gives your fabric a richer look. Combine this with a one-off area in the garment or garment piece where you change the colour arrangement as I mentioned above, and you can create a garment fairly easily but with excellent depth of colour and design.

I have kept my discussion here to techniques which you can use on an existing design to overcome certain problems, but there are other approaches you can adopt if you start from scratch when you are designing your own punchcards or mylar sheets. Keep reading, as this will be the next topic.

A B B R E V I A T I O N S

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK = double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following

g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat

RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

Neckline and sleeve
shaping directions
for making your own
patterns from
Fiona Ellis

MACHINE KNITTING

DIY

DIAGRAM PATTERNS

In the last issue, measurements for our sweaters were converted into stitches and rows for back, front and sleeves. Now the design can be completed by calculating neck and sleeve shaping and the neckband.

NECK SIZES

A standard neck for a size 96cm sweater would be approximately 16cm wide and 10cm deep. Multiplying width by stitch tension (see diagram) tells us that 44 stitches are required for the back neck. Arrows on the diagram serve as a reminder to mark the back each side of the centre 44 stitches before casting off, taking any guesswork out of joining front and back shoulders.

STARTING THE FRONT NECK

To find where to begin the front neck shaping multiply depth by row tension (10cm = 40 rows). The armhole depth is 100 rows. If 40 is subtracted we know that shaping should begin on row 60. A good rule of thumb is to cast off at centre front approximately half the number cast off at the back neck. In this case, 22, leaving 11 to be decreased at the neck edge each side.

When knitting the back, mark row 60 (where the front shaping would

begin). This allows an opportunity to see how it will look and make adjustments if necessary before knitting the front.

SLEEVE SHAPING

Now the sleeve shaping. 142 stitches at the top and 68 at the lower edge means that 74 stitches must be increased (37 on each side, or 37 increase rows). As the armhole is shaped by casting off 9 stitches (a measurement of 3cm) it will be necessary to leave at least an equal measurement without shaping at the top of the sleeve. 3cm multiplied by row tension shows a minimum of 12 rows. Taking 12 from the total of 192 shows that shaping must be completed in 180 rows. 180 divided by the number of increase rows indicates every 4th row an increase row and shaping would be complete in 148 rows. However, this would leave 44 rows (more than 10cm) unshaped at the top. Not very satisfactory since this should be the widest part of the sleeve. Perhaps an adjustment would make an improvement.

If two extra stitches were cast on for the cuff there would be 36 increase rows. Repeating the sum (180 divided by 36) shows that every 5th row would be an increase row and shaping would

be complete in exactly 180 rows. That would be perfect. An arrow at the centre top of the diagram will remind you to mark the centre of the sleeve before casting off for matching to the shoulder seam.

READING THE DIAGRAM

Alterations to the diagram have been left for you to see. In practice the first set of figures should be erased and replaced with the new ones to avoid confusion.

NECKBANDS

You may have your own methods of knitting and attaching neckbands. I enjoy hand sewing and the professional looking finish obtained by the following methods. One shoulder must be seamed before commencing. The neckband can be double or single, whichever you prefer.

Firstly, how many stitches will be needed? My method is to count the stitches from the back neck (44), centre front (22) and the rows at each side of the neck (40 + 40) then add 5 for a safety margin. A total of 151. This method works for most ribbed neckbands. And you will know how many stitches to pick up from each section of the neckline.

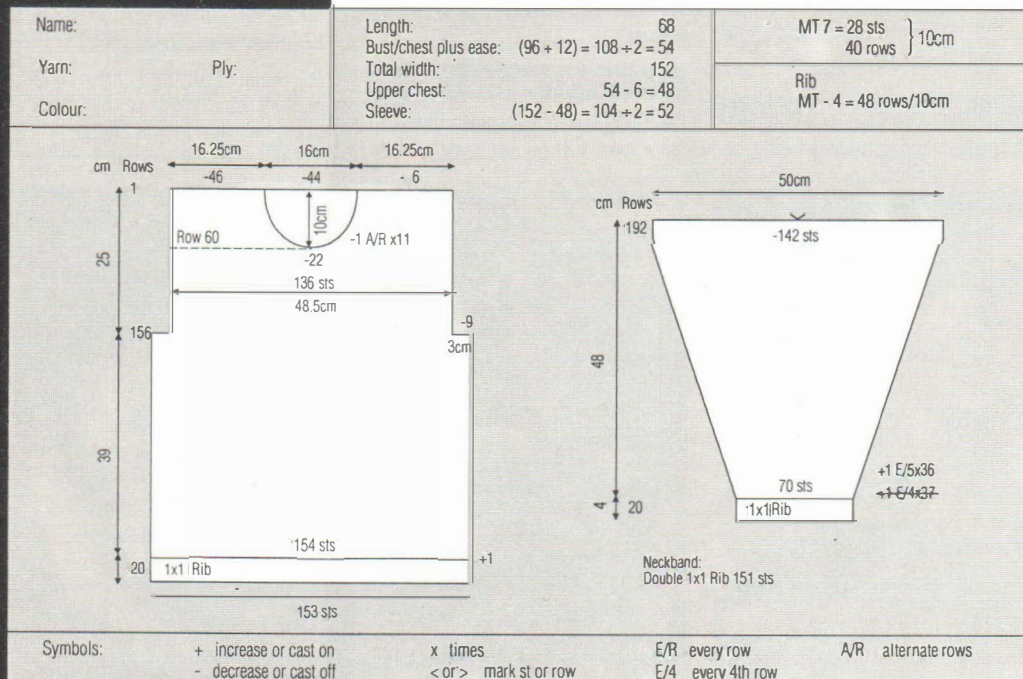
For double neckbands cast on BUT DO NOT knit the tubular rows. MT-4, knit 28 rows decreasing tension by one dot on rows 4 and 8 and then increasing tension by one dot on rows 20 and 24. Transfer stitches to MB. Remove weights and comb. Pick up every 2nd or 3rd loop from cast on row. MT, K1 row. With right side facing, pick up stitches from neck edge. MT+•, K3 rows. Remove on six rows waste yarn. Back stitch extension flap in place before removing waste yarn.

For single neckbands cast on and knit 3 tubular rows. MT-5 knit 12 or 14 rows increasing tension by one dot on rows 4 and 8. Transfer stitches to main bed. MT, K1 row. With right side of work facing, pick up stitches from neckline and hang on needles. MT+•, K3 rows. Remove on six rows waste yarn. Back stitch extension flap in place before removing waste yarn.

FINISHING

Finishing the garment is as important as design and knitting. Neat seams, matched patterns and darned ends are all important details. Take great care with pressing. Acrylics should not be pressed. Easing a garment into the correct measurements and mist spraying with water does wonders. Cover with a dry cloth and allow to dry flat. For other types of yarn follow the manufacturer's instructions. If you press take great care. To spoil the garment at this stage would be a disaster!

I hope that you have been inspired and feel confident about DIY Diagram Patterns.



The Guinness Book of Records has another amazing feat to add to its collection, now the biggest blanket in the world has been assembled, measured — and (very importantly) verified and certified!

The Biggest Blanket in the World

THE PLANNING GOES ON

Gloria Buckley managed a pretty amazing feat herself, the assembly of the blanket was the culmination of two years of planning and organisation from her homebase in Bradford — and still the work goes on. Now that the blanket has been measured, it will be broken down into 'regular' blanket sized proportions for distribution — with the help of the Army — to a string of organisations including the Red Cross and Oxfam. Mrs Buckley believes it could be more than 12 months before all the 'loose ends' of the appeal are tied up! Two thousand individual blankets have already been distributed and with later contributions still being made up and the large blanket disassembled, the 'Blankets for the World' making and distribution looks like being an on-going project with a life of its own!

THE APPEAL

The 'Blankets for the World' appeal was launched by the Knitting and Crochet Guild nearly 18 months ago. The cry went out for hand or machine knitted or crochet squares, which could be joined together to form the biggest blanket in the world. Textile workers — including many from North America and throughout Europe — donated squares, complete blankets, yarn and their time. When it came to joining the blanket, fifty volunteers from the Guild descended on an aircraft hangar in North Yorkshire — home of the 9th Regiment, the Army Air Corps — for the final hours of the record attempt during the Whit Bank Holiday weekend.

THE ASSEMBLY

The teams of volunteers — including

one from Canada and another from Spain, helped by troopers from the AAC, devoted more than 50 hours of stitching time over a three day period to piece together the multi-coloured blanket, which finally turned out bigger than the playing surface at Wembley Stadium! Hundreds of thousands of squares went into the blanket (all 186,107 square feet of it) which weighed in at more than four tonnes. The task of measuring the finished blanket fell to Major Wilson, the second-in-command of 9AAC, helped by a small team of his men. They were closely supervised by Mrs Buckley and Peter Kassapian of the British Hand Knitting Confederation.

COMMENTS

Mrs Buckley is highly appreciative of the many individual efforts that resulted in the record breaking achievement — the blanket was more than five times bigger than the existing record (37,592 square feet) held by a group from Crawley, West Sussex. She said: "It's a fantastic achievement made possible by the thousands upon thousands of people all over the world who have given their time to help. It's unlikely a blanket of these dimensions will ever be produced again and I am sure all those who have been closely involved believe all the hard work has been worthwhile". Major Wilson added: "It's been a most remarkable day and we have been absolutely delighted to have played a part in such an obviously worthwhile venture which will eventually bring warmth and comfort to so many people".

RICHLY DESERVED

Gloria Buckley's key role in the blanket appeal did not go unrecognised

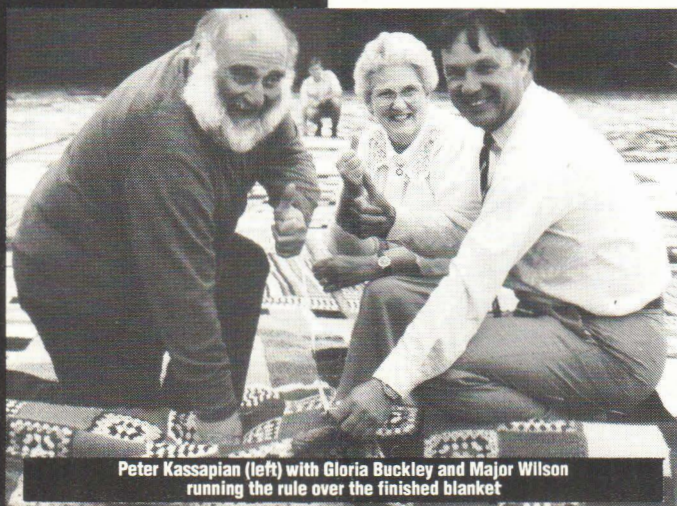
by the Knitting and Crochet Guild, who, once the final dimensions were declared, announced that she had been made a life member of the Guild for her efforts. However, talking to Gloria she insists that it was the contributions of so many people behind the scenes that made the whole thing possible. She describes her postmen as wonderful (they must also be pretty fit now, as her mail was arriving by up to 7 sacks per day!). Neighbours and family who had not shown any particular leaning towards knitting did many jobs to help, from making measures for the blankets to wrapping and unwrapping parcels. Previously 'unknown' firms provided packaging materials, transport, storage facilities and encouragement. Indeed, the list of people she would like to thank personally would more than fill all the pages of this issue!

Fact File on the Guild

Membership of the Knitting and Crochet Guild is open to everyone who shares an interest in knitting (hand and/or machine) and crochet. The Guild provides the facility through local groups, attendance at special events and via their quarterly magazine 'SlipKnot' for like-minded people to share their interests and skills. There is a library of books and videos available for loan to members and they also have a large pattern library and a pattern search facility. The number of local groups has expanded with the friends made through the blanket appeal, so there is likely to be one within the reach of most people.

Membership costs £12 per year and is available (as are further details if required) from Mrs A. Budworth, 228 Chester Road North, Kidderminster, Worcs DY10 1TH.

PS: Square knitting is not a compulsory activity, just an enjoyment of the relevant textile crafts!



Peter Kassapian (left) with Gloria Buckley and Major Wilson running the rule over the finished blanket



Drama graduate Tammy Stone (left) and 'temp' Jennie Ravetta, guild members from London with Air Trooper Mark Saunders

SIZES

To suit bust 86–96cm.

Finished measurement 104cm.

Length 80.5cm.

Sleeve seam 45cm.

MATERIALS

Brockwell Yarns Botany Wool 2 ends, plied with 1 end of Mercerised Cotton (Yarn can be supplied like this, ready to use).

1 x 550g cone in MC.

5 buttons.

MAIN TENSIONS

Note: Swatches should be washed, dried, then blocked and pressed with swatch gently stretched out before measuring. Stitches on MB only counted.

Non-racked rib: 26.5 sts and 44 rows to 10cm measured over rib (SS approx 6/6 = MT).

Racked rib: 26.5 sts and 40 rows to 10cm measured over racked rib (SS approx 6/6 = MT)

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 52.

NOTE

Purl side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

Racked pattern: Commence with racking lever set at centre ('0' for Passap/Pfaff and 5 for Japanese machines). (Rack 1 left, K4 rows)3 times. *(Rack 1 right, K4 rows)6 times. (Rack 1 left, K4 rows)6 times*. Repeat from * to * until RC shows 248 for back and front. (Rack 1 left, K1 row)2 times. (Rack 1 right, K1 row)3 times.

JAPANESE MACHINES — ADAPTATION NOTES

As the design is a manual eyelet and rib combination it can be worked on a Japanese machine with ribber. Ignore references to strippers.

PATTERN NOTE

Pattern(s) can be followed from instructions as written.

TENSION NOTE

Tension numbers given are for 6000E systems. However, this is not a tight fabric and as the final tension is achieved via washing, drying, blocking and steam pressing, it should be possible to match the stitches and rows required very closely. Try T6/5, as a starting point

Lady's Racked Rib Cardigan

Illustrated on page 57

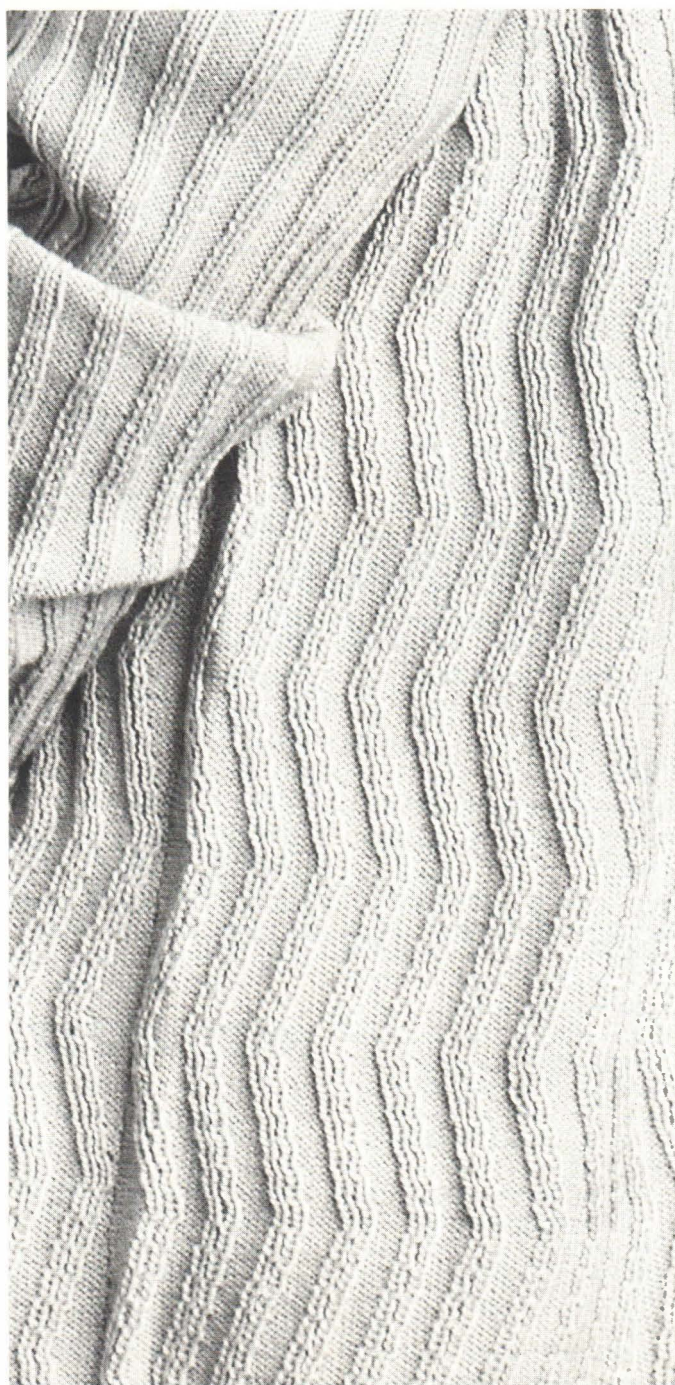
MACHINES: These instructions are written for Passap/Pfaff 6000E machines with working notes for standard gauge machines with ribber

YARN: Brockwell Yarns Botany (2 stranded); Mercerised cotton (1 strand)

FIBRE CONTENT: Botany is 100% Wool; Mercerised Cotton is 100% Cotton

COLOUR: We used Botany in Shade 231 Beige and Mercerised Cotton in Shade 665 Oyster (MC)

STOCKISTS: To obtaining these yarns, please write to Brockwell Yarns, S & J Andrews Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ



for tension swatch to match MT.

RIBS

These are worked manually and are easily done on any ribber.

BUTTONHOLES

Buttonholes have been worked vertically, by putting half the band in HP and knitting rows to depth required for button on one side, then putting these sts into HP and working other side of band to match. Once depth of gap has been matched, both beds set to knit and in-between rows worked. Any suitable buttonhole method can be substituted if desired.

MEANING OF SETTINGS: Handle down = Pitch 'H'; Handle up = Pitch 'P'; FB = RB; BB = MB; N/N = plain knitting; CX/CX = tubular knitting. BX/LX = A setting to enable partial knitting, refer to buttonhole notes above.

SPECIAL NOTE

Botany and Cotton are used stranded together. Brockwell Yarns can supply them ready stranded in the shades and stranding you require, so yarn can be used direct from one cone.

To keep track of the racking pattern, it is a good idea to mark out a table for yourself giving relevant RC number and racking handle position.

Stitches on MB only counted throughout. Sts on opposite bed should be cast off, inc or dec to suit.

Sleeves worked in plain rib. Make all inc on BB, bringing FB Ns to WP to keep patt correct and filling empty Ns using heel of adjacent st.

BACK

Machine in manual. Racking lever 1 position to L of centre. Handle down, orange strippers. Push 69–0–69 Ns on BB and 68–0–68 Ns on FB to WP. Arrange Ns for a 2 up 1 down rib. Work from R of needle beds and arrange Ns as shown in Diagram 1a. N/N SS 3/3, K1 row. CX/CX, K3 rows. Rack 1 full position to L and transfer end st as shown in Diagram 1b.

RC at 000. N/N SS 4/4, K6 rows. SS 5/5, K6 rows. Transfer every alternate pair of stitches on the FB to BB. Push all empty Ns to NWP. Work from the right hand edge, transferring 1st, 3rd, 5th pair and so on as shown in Diagram 2. Pick up the heels of FB sts to make sts for empty BB Ns** as shown in Diagram 3.

RC 000. Racking lever at centre, K4 rows. Start and work in racking patt (see patt note) throughout. K until RC shows 220.

SHAPE ARMHOLES

Keeping patt correct throughout, cast

off 5 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 2 rows. Dec 1 st at beg of next 10 rows, K2 rows. Dec 1 st at beg of next 2 rows, K4 rows. Dec 1 st at beg of next 2 rows. 98 sts. K until RC shows 264. Racking ends here, work in plain rib and K until RC shows 280.

YOKE

Transfer sts between beds for a 2 up 1 down N arrangement, filling empty needles from heels of opposite sts as required. N/N SS 5/5, K12 rows. Start and work in eyelet lace patt — see Diagram 5, on page 42 — throughout and K 30 rows. Continue in plain rib*.

SHAPE SHOULDERS

Cast off 6 sts at beg of next 4 rows. Cast off 8 sts at beg of next 2 rows. Cast off 9 sts at beg of next 2 rows. Cast off rem 40 sts

LEFT FRONT

Work as given for back, casting on 35–0–35 Ns on FB and 36–0–36 Ns on BB and continue as given for back until RC shows 108.

SHAPE NECK

Dec 1 st at neck edge on next and every foll 8th row 22 times in all, *and at the same time* K until RC shows 220 (K1 extra row for R front).

SHAPE ARMHOLE

Keeping neck shaping correct throughout, cast off 5 sts at beg of next row, K1 row. Cast off 4 sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at armhole edge on next and every foll alt row 5 times in all, K3 rows. Dec 1 st at armhole edge on next row, K5 rows. K until RC shows 280 (K1 extra row for R front).

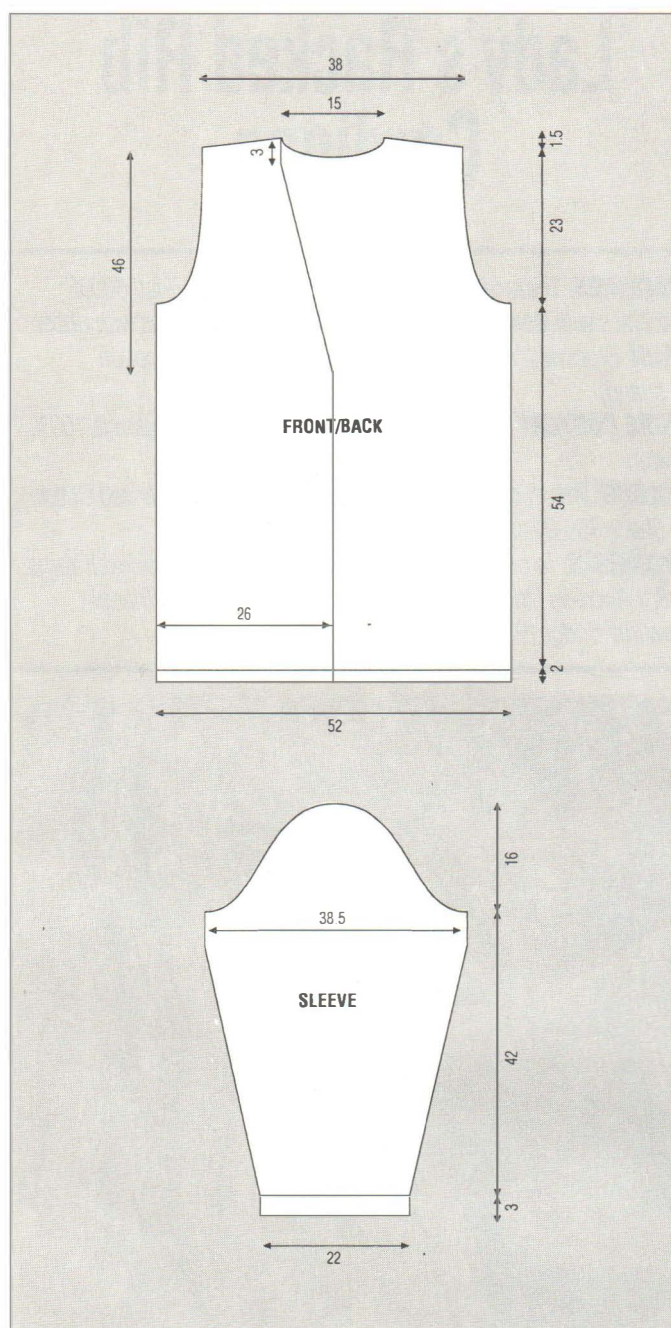
YOKE

Work as given for back to *.

SHAPE SHOULDERS

Cast off 6 sts at beg of next and foll alt row. Cast off 8 sts at beg of next row, K1 row. Cast off rem 9 sts.

Work R front to correspond with L,



noting difference in rows to reverse shaping.

SLEEVES

Note that sleeve heads are not symmetrical. Reverse all shapings on second sleeve.

Machine in manual. Racking lever 1 position to L of centre. Handle down,

orange strippers. Push 32–0–32 Ns on BB and 33–0–32 Ns on FB to WP. Work as given for back to ** arranging Ns as shown in Diagram 4.

RC000. N/N SS 5/5, K24 rows.

RC000. SS 6/6, K8 rows. Inc 1 st at each end of next and every foll 8th row 22 times in all. 109 sts. K until RC shows 188 (K1 extra row for second sleeve).

SHAPE TOP

Place a marker and cast off 5 sts at beg of next row. Cast off 4 sts at beg of next 2 rows. Cast off 3 sts at beg of next 3 rows. Cast off 2 sts at beg of next 2 rows. Dec 1 st at beg of next 2 rows. Cast off 2 sts at beg of next row. Dec 1 st at beg of next 19 rows, K1 row. Dec 1 st at beg of next 3 rows, K1 row. Dec 1 st at beg of next 6 rows, K2 rows. Dec 1 st at beg of next 6 rows, K1 row. Dec 1 st at beg of next 2 rows, K1 row. Dec 1 st at beg of next 11 rows. Cast off 2 sts at beg of next 5 rows. Cast off 3 sts at beg of next 3 rows. Cast off rem 13 sts.

BUTTON BAND

Set machine for FNR. Push 21 Ns on FB and corresponding Ns on BB to WP. N/N SS 3/3, K1 row. CX/CX SS 4/4, K3 rows.

RC000. N/N SS 4/4, K until RC shows 400, placing a marker on the edge on every 30th row throughout.

BUTTONHOLE BAND

Work as given for button band, adding vertical buttonholes (using lock setting BX/LX and manually operating pushers on both beds to knit first the L side and then the R side of the buttonhole) on rows 3–9; 27–33; 57–63; 87–93 and 117–123.

TO MAKE UP

Wash pieces. Block to correct measurements when damp and leave to dry. Steam press pieces to correct measurements. Join shoulder seams. Set in sleeves — marker on sleeve head indicates this part to be joined to front. Join side and sleeve seams. Sew on button and buttonhole bands, using markers to match them length for length. Start at bottom centre front and sew to centre back, unravel any excess band, bind off using a tapestry needle and join bands neatly. Gently press all seams on the wrong side. Sew on buttons to correspond with buttonholes.

DIAGRAM 1a



DIAGRAM 1b



*

Stitch marked * moves to back bed

DIAGRAM 2



DIAGRAM 3



DIAGRAM 4





Ruth Lee

Val Slater discovers
a new book for
Brother knitters, a
crochet primer and
a selection of 'try
before you buy'
software for knitters
and textile craft
enthusiasts

BOOKS, BYTES AND STITCHES

CALLING BROTHER KNITTERS

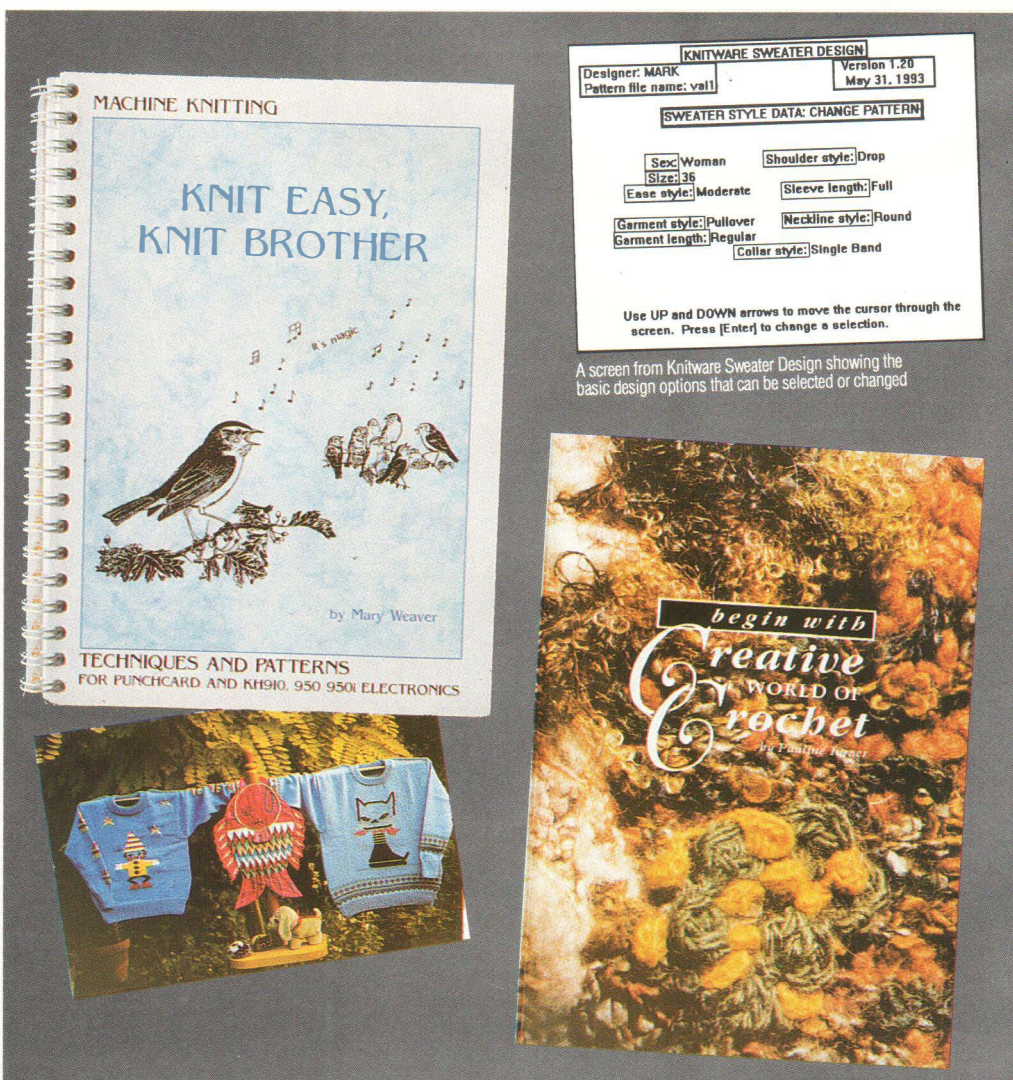
If you have a punchcard or an electronic machine, then you will find something to interest you and more than likely, something to learn in *Knit Easy, Knit Brother* — the latest book from Mary Weaver. I realise that reviewers are supposed to be totally unbiased, but I admit here and now, when it comes to any book of Mary Weaver's I would buy it without even checking the contents list! In the '70s Mary's books were a complete revelation to

many machine knitters. She showed us how to do things the manual didn't even mention as passing headings and more than that, encouraged a vast number of people to play with their machines and find out for themselves their range and potential — at a time when patterns were rather pedantic about which buttons to press and what you were allowed to do on your model! Enough of the fan mail, on to this book. There are over 200 pages crammed with information, techniques and garment designs.

Up-to-date information on garment shapes and sizings; techniques for memorising and protecting the work at necklines; ideas for garment bands; specific techniques and tips for the garter carriage and linker; trimmings, motifs, Fair Isle, tuck, slip and lace knitting methods; modes and memories; mylar sheets; collars and Jacquard — these are a selection of the topics included. Where a picture 'would mean a thousand words', then it is here, as are a selection of designs suitable for all the family and which also make use of the clearly written tips and techniques covered. *Knit Easy, Knit Brother* should be available from your local yarn store or dealer, but if you have any difficulty in obtaining a copy, try contacting F. W. Bramwell & Co. Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU who should be able to give you details of your nearest stockist.

CROCHET FOR BEGINNERS

A knowledge of crochet, at least the basics and a few edges and trims, can be invaluable to a machine knitter. *begin with Creative World of Crochet*, is the title of an excellent book for beginners from Pauline Turner (see her introduction to double crochet and crab stitch in August *MKT*). Assuming no previous knowledge, Pauline starts right at the beginning with the



hook and the yarn. I found that crochet falls into place, once you are holding the hook and yarn correctly and amongst the excellent illustrations are clear pictures for right and left handed workers on just how to do this. A beginner to any textile craft will often work a little erratically at first, but Pauline understands this from her teaching experiences and covers tensions and how to keep the work even, complete with illustrations of what the work should look like and how tension can be measured. Other possible problem areas, such as starting the work, breaking off and joining new colours, standard abbreviations and what they mean, mixing yarn types, even working a chain are covered simply but very clearly. There is a wide variety of stitches shown and explained, including slip stitch, double crochet, trebles, plus combined variations for open and textured fabrics — from filet lace to puff stitch. There are also suggestions for practice exercises and textile experiments, basic design ideas to get simple projects made and the more ambitious can try the fascinating world of broomstick, Tunisian and hairpin crochet. *begin with Creative World of Crochet* is a useful addition to any knitter's or club library. Priced at £4.95, it should be available from your local stockist, or can be obtained direct from Crochet Design, 17 Poulton Square, Morecambe LA4 5PZ (+£1.00 p&p). (You will find the Crochet Design Centre a rich source of crochet books, tools and accessories.) With the needs of machine knitters in mind, Pauline has a 'special offer' set of three booklets — entitled *Narrow Edgings*, *Medium Edgings* and *Deep Edgings* — the set of three costs £4.50 and will be sent post free to *Machine Knit Today* readers. You must quote *Machine Knit Today* when ordering these. The booklets are also available individually at £1.50 each (+40p p&p for one or 50p p&p for two). The edgings are just right for the current fashion look and there are sure to be several designs you can incorporate as necklines or cuffs, or simply bordering this year's 'must' the long-line tunic!

TEXTILE SHAREWARE

MacSolutions is a name fast becoming known to many textile lovers with a computer, as suppliers of interesting computer programs not readily available elsewhere. Their *Textiles Sampler* disc contains several extremely useful Shareware programs.

The one directly related to knitwear is *Knitwear Sweater Design* Version 1.20. This is a garment instruction generating program which produces printed instructions in a format very similar to standard patterns as seen in most magazines. This makes them extremely quick and easy to follow.

The program is easy to use and there is a facility to select which machine you will be using (the list

includes Bond, Brother, Passap, Pfaff, Silver and Toyota amongst other names which are better known in the USA). You enter the basic sizing options in inches or centimetres. You are then presented with a screen which enables you to make sizing and styling changes, such as neck style and depth, the amount of overall ease, sleeve length etc. All the screens are clearly laid out and are quickly and easily completed. Once you have fed in all the details, you can have a printout of your garment design. No measurement diagram facility is offered, but a list of the finished measurements from your set up screen leads the patterning information, so this is hardly a problem. One particularly nice touch is the 'Finishing' section. Quite detailed and useful making up instructions are included with particular reference to the style you have created. For instance, I tried a cowl collar style and was told exactly how to sew the collar for the neatest effect.

MORE TEXTILE DESIGNING

Amongst other programs included on the disc was one for designing and printing dressmaking patterns — potential here for the charting device perhaps.

There are two programs for designing cross stitch charts — great fun, and two for patchwork/quilt makers. One of these does amazing things with coloured triangles to create a wealth of patterns from simple beginnings. It can be set to scroll through the designs automatically, which gives it a further potential as a rather attractive screen saver! The other quilting program can generate pattern blocks and then assemble them in a variety of ways to give an overall look for a quilt. This has great stitch pattern design possibilities — probably most useful for electronic owners — and I shall definitely be registering my copy. If the potential of stitch designs from quilts isn't immediately obvious to you, then check future issues for some interesting features on this very topic.

It isn't often that a selection of such interesting material comes completely free — but this is! Both IBM and MAC formats are available, but on three and a half inch discs only! The selection may vary with the format. If you have any special interests that you would like to evaluate, then MacSolutions seem to be the first people to ask — their service is very good and the people (at the end of the phone) are very friendly and helpful. So, to obtain your copy of the Shareware currently available and details of their other products, send a blank formatted three and a half inch disc, plus an SAE — large enough for the return of the disc — giving details of your system (IBM compatible PC or MAC) plus any special interests, to MacSolutions, 24 Cliffe Terrace, Keighley, W. Yorks BD21 5DP — mentioning *Machine Knit Today*.

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Anne Chapman

SIZES

To suit bust 86[91.96:101:106]cm.
Finished measurement 106[112:116:
122:126]cm.
Length 70[70:72:72:74]cm.
Sleeve seam 46cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle 4 ply Wool.
2 x 500g cones in MC.
1 x 50g ball in each of A, B, C and D.

MAIN TENSIONS

Note: Wash, dry and steam press
tension swatches *before* measuring.
27 sts and 76 rows to 10cm measured
over tuck patt (tension dial approx 6 =
MT).
36 rows to 10cm measured over Fair
Isle using punchcard 2 (tension dial
approx 6).
Tensions must be matched exactly
before starting garment.

ABBREVIATIONS

See page 52.

NOTE

Knitside of Fair Isle and purl side of tuck
is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards before starting to knit.

SIDEWAYS KNIT PANEL

Work two alike

Push 14 Ns at R and 13 Ns at L of
centre 'O' to WP. Using WY and MT, cast
on and K a few rows ending CAL. Using
nylon cord, K1 row. Using MC, cast
on by hand ('e' wrap) over nylon cord.
Insert punchcard 2 and lock on first
row.
Set RC at 000. Using MT, K2[4:4:6:7]
rows.

Motif 1: *Set carr to select/memorise
for patt and K1 row. Release punch-
card and set carr for Fair Isle. Using A
in feeder 1/A and C in feeder 2/B, K23
rows. Lock punchcard on first row and
set carr for st st. Using MC, K3[4:5:6:7]
rows*.

Motif 2: Repeat from * to * using B in
feeder 1/A and D in feeder 2/B.

Motif 3: Repeat from * to * using C
in feeder 1/A and A in feeder 2/B.

Motif 4: Repeat from * to * using D
in feeder 1/A and B in feeder 2/B.
These 4 motifs form patt sequence and

Lady's Tuck Tunic

with sideways Fair Isle border

MACHINES: These instructions are written for standard gauge
punchcard machines with ribber

YARN: King Cole Anti-Tickle 4 ply

FIBRE CONTENT: 100% Wool

COLOUR: We used Shade 46 Aran (MC), Shade 142 Mink (A), Shade
69 Olive (B), Shade 109 Copper (C) and Shade 10 Amber (D)

STOCKISTS: If you have any difficulty in obtaining this yarn, please
write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley,
West Yorks BD16 2AX



are rep throughout. K until RC shows
188[196:202:210:217]. Set carr for st
st and using MC, K4[6:6:8:9] rows.
Cast off.

BACK

With RB in position set machine for
2x2 rib. Push 142[150:158:166:170] Ns
on MB and corresponding Ns on RB to
WP. *Arrange Ns for 2x2 rib cast on.
CAR. Using A, cast on and K3 tubular
rows. Adjust for final 2x2 setting.
Set RC at 000. Using MT-4/-4, K1 row.
Using MC, K until RC shows 23. Trans-
fer sts to MB. Insert punchcard 3 and
lock on first row.

Set RC at 000. Using MT, K2 rows.
Using B, K1 row. Set carr to select/mem-
orise for patt and K1 row. Release punch-
card and set carr for Fair Isle. Using B
in feeder 1/A and D in feeder 2/B, K5
rows. Set carr for st st and using B, K2
rows. Using MC, K1 row. WK.

JOIN SIDEWAYS PANEL

CAL. Turn work round so right side is
facing and hang evenly on to same
Ns**. With wrong side facing, pick up
edge of sideways knit panel and hang
evenly along the row. Using T at max-
imum and MC, K1 row. Cast off.

With wrong side facing, pick up sts
from side edge of sideways knit panel
and hang evenly on to 142[150:
158:166:170] Ns. Insert punchcard 3
upside down and lock on last row (i.e.
first of pattern when it is upside down).
Using MC and MT, K2 rows. Using B,
K1 row. Set carr to select/memorise for
patt and K1 row. Release punchcard
and set carr for Fair Isle. Using B in
feeder 1/A and D in feeder 2/B, K5
rows. Set carr for st st and using B, K2
rows. Using MC, K1 row and WK.

MAIN SECTION

CAL. Turn work round so right side is
facing and hang evenly back on to Ns.
Insert punchcard 1 and lock on first
row. Set carr to select/memorise for
patt without K (part/slip/empty) and
take to right. Release punchcard and set
carr for tuck.

Set RC at 000. Using MC and MT, K
until RC shows 228[228:236:236:244].

SHAPE ARMHOLES

Set RC at 000. Cast off 12 sts at beg of
next 2 rows. 118[126:134:142:146]
sts***. K until RC shows 152[152:
160:160:168]. Note patt row.

SHAPE NECK

Using a separate piece of MC, cast off
20[20:24:24:26] sts at centre. Using
nylon cord, K 49[53:55:59:60] sts at L
by hand, taking Ns down to NWP. Cont
on 49[53:55:59:60] sts at R for first
side.

Set RC at 000. K1 row. Cast off 3 sts at beg of next and every foll 4th row 6 times in all. 31[35:37:41:42] sts. K until RC shows 30. Cast off.

CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Lock punchcard on noted row. Set carr to select/memorise for patt without K and take to L. Release punchcard, set carr for tuck and work to correspond with first side.

FRONT

Work as given for back to ***. K until RC shows 106[106:114:114:122]. Note patt row.

SHAPE NECK

Using a separate piece of MC, cast off 20[20:24:24:26] sts at centre. Using nylon cord, K 49[53:55:59:60] sts at L by hand, taking Ns down to NWP. Cont on 49[53:55:59:60] sts at R for first side.

Set RC at 000. K1 row. Cast off 3 sts at beg of next and foll alt row, K3 rows. Dec 1 st at beg of next and every foll 4th row 12 times in all. 31[35:37:41:42] sts. K until RC shows 76. Cast off.

CAR. Unravel nylon cord from sts at L bringing Ns down to WP. Lock punchcard on noted row. Set carr to select/memorise for patt without K and take to L. Release punchcard, set carr for tuck and work to correspond with first side.

SLEEVES

With RB in position set machine for 1x1 rib. Push 74[74:78:78:82] Ns on MB and corresponding Ns on RB to WP. Work as given for back from * to **. Insert punchcard 1 and lock on first row. Set carr to select/memorise for patt without K (part/slip/empty) and take to R. Release punchcard and set carr for tuck.

Set RC at 000. Using MC and MT, K4 rows. Inc 1 st at each end of next and every foll 10th[10th:8th:8th:8th] row 28[28:29:29:29] times in all. 130[130:136:136:140] sts. K until RC shows 284. Place a marker at each edge.

Set RC at 000. K34 rows and cast off.

NECK BORDER

Join right shoulder seam.

Insert punchcard 3 and lock on first row. Push 182[182:190:190:194] Ns to WP. With wrong side facing, pick up 80[80:84:84:86] sts from back neck and 102[102:106:106:108] sts from front neck and hang evenly on to Ns. Using MC and MT, K2 rows. Using B, K1 row. Set carr to select/memorise for patt and K1 row. Release punchcard

and set carr for Fair Isle, using B in feeder 1/A and D in feeder 2/B. Using MT-1, K5 rows. Set carr for st st. Using B and MT-2, K2 rows. Using MC, K1 row and WK.

NECKBAND

With RB in position set machine for 2x2 rib. Push 160[160:168:168:172] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using

MC, cast on and K3 tubular rows. Set for final 2x2 arrangement.

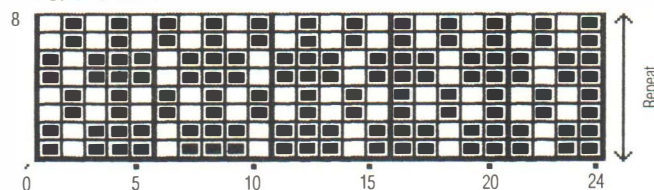
Set RC at 000. Using MT-4/MT-4, K15 rows. Using A, K4 rows. Using MC, K until RC shows 36. Transfer sts to MB. K1 row.

With wrong side of neck border facing, pick up sts below WY from last row worked in MC and hang on to Ns dec 22 sts evenly along the row. T max, K1 row. Cast off.

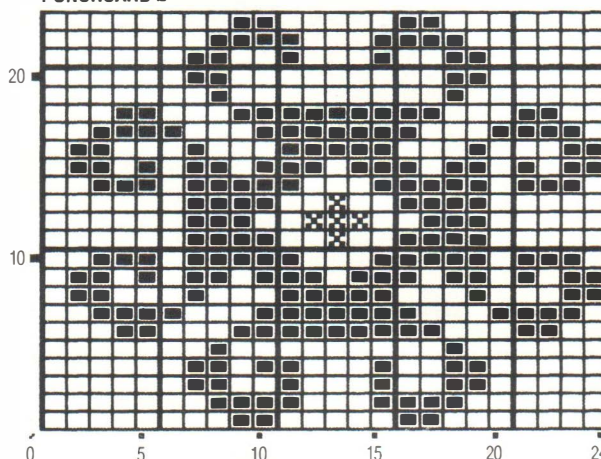
TO MAKE UP

Wash and dry all pieces. Block and steam press pieces to correct measurements. Join remaining shoulder seam and edges of neck border and neckband. Fold neckband in half on to wrong side and slip stitch down. Set in sleeves, matching centre top of sleeve to shoulder seam and markers to start of cast off stitches at armhole. Join side and sleeve seams.

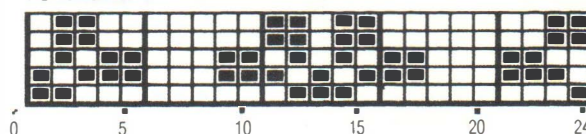
PUNCHCARD 1



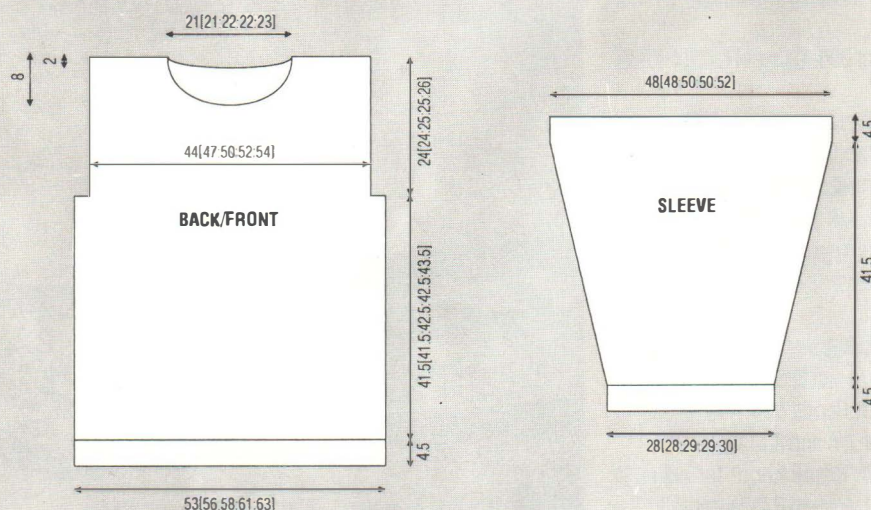
PUNCHCARD 2



PUNCHCARD 3



= Push N into HP, K the row, then K HP N using contrast colour



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SHOWS, OPEN DAYS AND EVENINGS

Anglesey
Amlwch and Llangefni Knitting Clubs
Joint Exhibition
Venue: 'Rhostrefor Hotel', Benllech, Anglesey
Date/Time: Sunday 29th August, 11am-7pm
Highlights: Exhibition and sale, all proceeds to the Gwynedd Haematology and Cancer Relief Fund (last year's show raised £928.79 for the Duncan Clarke Appeal). Everyone welcome to drop in
Cost: £1.00 inc tea/coffee and biscuits
Further details: Betty Cox Tel. 0407 730592

Bristol
One Day Sale — Ridgeway Yarns
Venue: Hanham Folk Centre, High Street, Hanham, Bristol
Date/Time: 25th September, 10am-2pm

Leverstock Green Machine Knitting Club — Open Evening
Date/Time: 6th September, 8pm
Highlights: Raffle, demonstrations on Japanese and European machines; meet the club members — all welcome
Further details: Mrs Jill Horwood. Tel. 0442 62539 (evenings)

Sandown, Esher, Surrey
The Sewing & Needlework Show
Dates: 17th-19th September
Highlights: A wonderful variety of sewing and needlework exhibitors; four fashion shows daily; free workshops and lectures

Swansea
One Day Sale — Ridgeway Yarns
Venue: Fforest Hotel, Pontardulais Road, Fforest-fach, Swansea, W. Glam
Date/Time: September 4th, 10am-2pm

COURSES, CLASSES AND WORKSHOPS

Aberdeen
Venue: Aberdeen College, Gallowgate Centre, Gallowgate, Aberdeen AB9 1DN
Courses: Centra 789 — Machine knitting (previously NWRAC 789 — Home Machine Knitting). The second year of Part 1 will have vacancies for transfers and a new first year begins on a one day a week basis.
A College Certificate course in Machine Knitting one evening per week
Date: Starts September
Further details: Mr McGee Tel. 0224 640366 Ext. 4334

Brighton
Venue: Saltdean Community Centre, Saltdean, Brighton
Course: 'Learn to Love your Knitting Machine' 20 weeks course
Date/Time: Commences 23rd September. 11am-1pm
Further details: Ann Turner (tutor). Tel. 0273 305990

KNITTERS DIARY

Cardiff
Venue: Coleg Glan Hafren, Trowbridge Road, Cardiff, South Glamorgan
Course: A new City and Guilds course
Date: Commences September
Further details: Tutor Gillian Jones, contact Cardiff 0222 794226

Carlisle
Venue: The Central Plaza, Victoria Viaduct, Carlisle
Course: Shaping up with Crochet
Dates: 25th-26th September
Further details: Crochet Design Centre, 17 Poulton Square, Morecambe. Tel. 0524 831752

Cheshire
Venue: North Cheshire College, Museum Street Centre, Museum Street, Warrington WA1 1HU
Course: Centra Machine Knitting Course Part 1 and Part 2
Dates: Part 1 Weds 6.30-9.30pm and Fri 1.00-3.30pm; Part 2 Mon 10-12.30 and Thurs 6.30-9.30pm. Enrolment: 7th, 8th, 9th Sept
Further details: Judy Jones. Tel. 0925 740386; Sue Orrell 0942 36378; Liz Brookfield 0942 35689

Codsall Wood
Venue: Pendrell Hall College of Residential Adult Education, Codsall Wood, South Staffs WV8 1QP
Course: Machine Knitting
Dates: 3rd-5th September
Further details: From the college as above. Tel. 0902 842398/846351

Dorchester/Pool
Venue: Bovington Adult Education Centre
Course: City and Guilds Machine Knitting & Hand Knitting courses Part 2. Students must have successfully completed Part 1
Date: Commences September
Further details: Angela Gordon. Tel. 0929 551073

Harrow
Venue: Greenhill College, Lowlands

Road, Harrow HA1 3AQ
Courses: City & Guilds — Creative Studies Machine Knitting Parts 1 & 2. Part 1 covers experiments with techniques, colour, shape & texture; theory of pattern and design; translating ideas; investigating fibre and yarn origins; visits to museums. Part 2 available to those with Part 1 certificate or experienced knitters
Dates/Times: Enrolment commenced in July — on-going to September start. Part 1 Wednesday 9.30am-3pm; Part 2 Tuesday 10am-12pm
Further details: Central Admissions (address as venue) or Tel. 081-422 2388 or from tutor Sybil Kenton. Tel. 081-954 3817

London — Islington
Venue: Islington Federal College, Shepperton Institute, Shepperton Road, London N1 3DH
Course: City and Guilds; L.O.C.F. Machine Knitting
Further details: Janet Nabney, 28 Dennington Park Road, London NW6 1BA

London — Westminster
Venue: Westminster Adult Education Institute, Amberley Road, London W9 2JJ
Courses and Further details: As Islington above

Market Weighton
Venue: Market Weighton Adult Education Centre
Class: Machine Knitting for Beginners
Date/Time: Commences September, Tuesday evenings 7.15-9.15pm
Further details: Angela Morris. Tel. 0759 306133

Morecambe
Venue: Crochet Design Centre, 17 Poulton Square, Morecambe
Class: Creative Crochet, including adding crochet to knitting
Date: 29th September
Further details: Crochet Design Centre as above or Tel. 0524 831752

Newbury
Venue: Newbury College
Courses: Creative Knitting course Monday evenings; City and Guilds Part 1, Year 1 and Year 2
Dates: Commencing September: Year 1 Wednesday evenings; Year 2 Tuesday and Thursday evenings

Pocklington
Venue: Pocklington Adult Education Centre
Class: Machine Knitting
Date/Time: Starts September; Wednesday evenings 7.15-9.15pm
Further details: Angela Morris. Tel. 0759 306133

Swindon
Venue: Swindon College, Ferndale Road, Swindon, Wilts
Courses: Basic Machine Knitting — Mondays or Tuesdays 7-9pm.
City & Guilds Machine Knitting Part 1. Students must attend or have attended the Basic Machine Knitting class
Date/Times: C & G commences January 1994, Mondays 6pm-9pm
Further details: Swindon College Tel. 0793 613313 or Beryl Henderson (Passap/Pfaff owners contact Beryl direct). Tel. 0793 521959

Wiltshire
Venue: Urchfont Manor College, Wiltshire
Course: City & Guilds Machine Knitting Part 1
Dates: To be run over 6 weekends each year for 2 years, commencing autumn
Further details: From the college as above. Tel. 0380 840495

CLUBS

Newton Abbot
Venue: Newton Abbot Community Centre, Kingsteignton Road, Newton Abbot, Devon
Dates/Times: 7pm on the 2nd and 4th Friday of each month except August
Highlights: Membership 70-80, usually approx 40 at meetings. Show and Tell spot, friendly atmosphere
Further details: Club Leader: Mrs Gloria Miller, 27 Bushmead Avenue, Kingskerswell, Newton Abbot, Devon; Secretary: Helen Finch, 2 Singer Close, Paignton, Devon TQ3 3JU

Norwich
Venue: Broadland Machine Knitting Club, St Theresa's Hall
Highlights: Quarterly update on products, plus tips etc
Further details: Secretary: Pam Stretton. Tel. 0493 750361 (eve)

Wembley
Wembley Knits Club: New club leader Mrs Mary Lear, 136 Gospatrick Road, London N17 7JE. Tel. 081-889 4576. Full details about the club etc available from the new leader

From new products to new businesses, updates and changes — we bring you the latest news

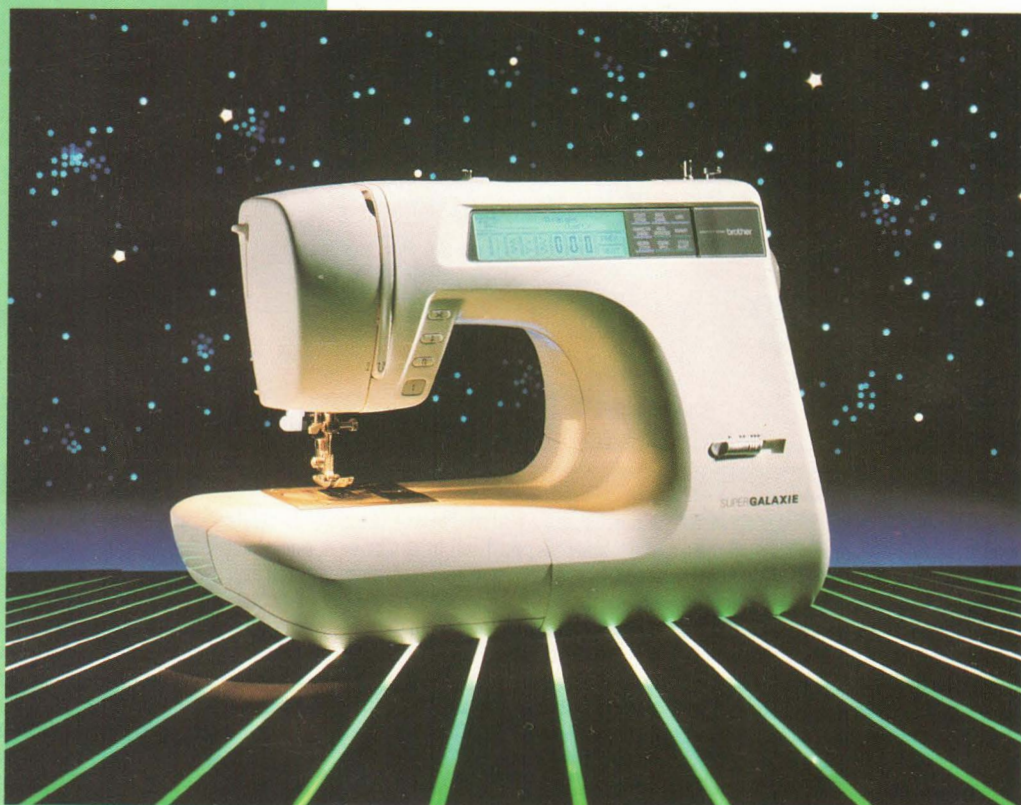
FOCUS ON THE MARKET

CATALOGUE AND PRODUCT UPDATE

If you haven't seen a catalogue from Yarnarama lately, you will find a few changes. Firstly, they have now been appointed Silver Reed dealers and can supply a full range of their machines and accessories and have credit facilities available for purchases over £150. They also supply Brother machines and accessories, Horn knitting furniture and some Passap/Pfaff accessories. Their extensive mail order yarn list includes their popular own brands as well as offerings from Bramwell, Forsell, Foxstones and Pamela Wise. Details and catalogue available from Yarnarama, Webbs Land, Tanfield Lane, Wickham, Hampshire PO17 5NS. Tel. 0329 834420.

SEWING IN THE SPACE AGE

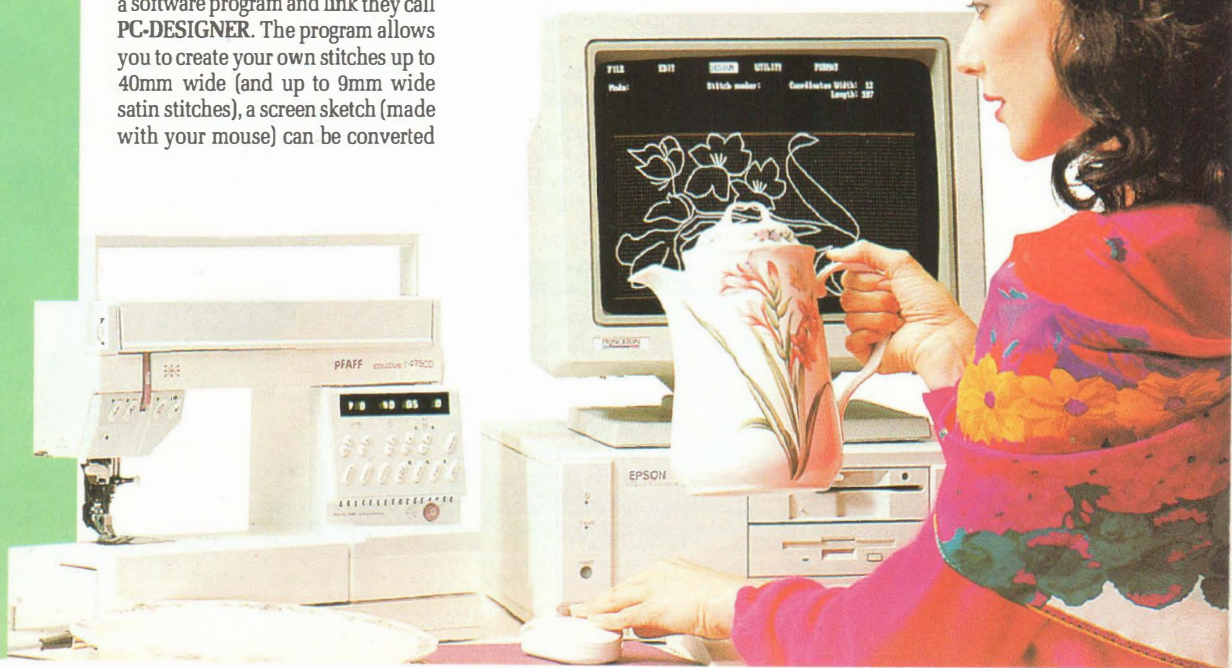
Brother's **Super Galaxie** computerised sewing machine is aptly named, its sleek lines would look right at home on board 'Star Trek'! It's much more than a pretty face however, being capable of dealing with all your sewing needs, embellishments and hobby work. The computerised controls are simplicity itself to use and it even has a special 'teaching function' displaying instructions and information on a large display screen. For embroidery a range of cards are used to embroider a wide range of patterns, from monograms to bunches of flowers! A grand total of 660 different lettering and pattern stitches are already built in and these can be freely combined for special effects, messages and your own built up designs. Have a closer look at the potential of this new machine at your local Brother dealer. Further information is available from Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD. Tel. Leslie Ryder on 061-330 6531.



MORE COMPUTER LINKING

Pfaff who moved their knitting machines into the computer age with the 6000E and Creation 6, have now turned their attention to persuading their Pfaff Creative 1475 CD sewing machine to 'talk' to the computer with a software program and link they call **PC-DESIGNER**. The program allows you to create your own stitches up to 40mm wide (and up to 9mm wide satin stitches), a screen sketch (made with your mouse) can be converted

into an embroidery stitch pattern. The software is available for Macintosh, IBM or IBM compatible XT or AT computers. Further information available from your local Pfaff dealer or from Pfaff (Britain) Ltd, Ellerby Road, Leeds LS9 8LD. Tel. 0532 450645.



DOWN ON THE FARM!

Bodkins (owned by an avid machine knitter and her 'long suffering husband') operate from a stable block 'down on the farm'. Recent expansions have enabled them to extend their range, so they now stock yarns from Bonnie's, Bramwell, Forsell, King Cole, Denys Brunton and Spectrum. In addition they have a large stock of 'end of runs', industrial and 2/30s yarns and run a delivery service as well as a mail order service. Agents for Passap, Brother and Silver machines and open 10am-5pm Monday to Saturday. Further details from Bodkins Yarn Market, Dilton Road Farm, Standerwick, Nr Frome, Somerset BA11 2PZ or tel. 0373 824252.

DESIGNAKNIT UPDATE

The range of accessories and facilities on the DesignaKnit system is forever expanding, so here is a quick update of the list of items that are available this year:

1. Disc update to download more than one pattern at a time into the PPD (Return disc for free update).
2. Brotherlink for 940, 950i and 930 machines — a cable allowing colour patterns to be transferred to or from the machine (930 version requires 930 Knitlink).
3. Brotherlink for PPD — a cable allowing transfer of patterns to and from the PPD.
4. Cartridge slot cable — for Brother 965 and 270 machines allowing pattern transfer and 'knitting from the screen'.
5. Silverlink 1 — used in conjunction with an EC1 reader unit — cable for pattern transfer.
6. Silverlink 2 — as Silverlink 1, but does not require the EC1 to be present.
7. Screenlink — knit from the screen with any machine — Brother, Silver, Toyota and Passap/Pfaff. The colour pattern has to be used in the machine in the normal way — i.e. punchcard etc, but all shaping and colour changing instructions can be followed from the screen row by row.
8. 6000E Link 1 (Passap/Pfaff) — cable link to download colour patterns to memory (can use larger colour patterns than Creation 6 cable).
9. 6000E Link 2 — as Link 1, plus allowing knitting from the screen. Further details and prices available from Soft Byte Ltd, Vron Cottage, Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH. Tel. 0691 828556.

NEW MAIL ORDER FIRM

A mixed bag of machine knitting goodies is now available via mail order from **Heron Yarns** including a full range of Bramwell Yarns and Jones Tones, Silver machines and accessories, plus Brother and Passap/Pfaff accessories. To obtain your catalogue, write to: Heron Yarns, Craven Arms, Shropshire SY7 0WA.



PINT-SIZED MACHINE

Give the children a machine of their own with this Singer knitting machine in **Britains Petite** branded craft toy range. The children's knitting machine uses 30 plastic safety needles to produce knitted pieces up to approximately 14 inches wide and a variety of simple stitch patterns can be worked. It comes complete with a project book and a starter pack of yarn. Retailing at around £30 you should find it available from leading toy outlets. Further information from Britains Petite. Tel. 0602 420777.



TWICE AS HANDY

Twin packs — two scissors in one pack — are the latest idea from **Mundial**, who have 'paired' some of their most popular designs in colourful new packaging. From the Exel-Edge range, these modern, lightweight designs have high quality steel blades and black polypropylene handles for a comfortable grip.

There are four packs available. The 'Dressmakers Pack' — 9½ inch dressmaking shears plus 8½ inch pinking shears — retails at £29; the 'Dressmaker II Pack' — 8½ inch dressmaking shears plus 4½ inch thread clips — at £19; the 'Seamstress Pack' — 8½ inch dressmaking and pinking shears — at £29 and the 'Traditions Sewing Set' — dressmaking shears plus gold plated embroidery scissors — at £14.95. All would make wonderful gifts for a friend or to yourself! Available from department stores and sewing centres nationwide, further information is available from:

H. Cubitt Bexfield Ltd, Mundial House, Kiveton Park Station, Kiveton Park, Sheffield S31 8NP. Tel. 0909 772866

PATTERN LAUNCH

A new range of patterns from a team of designers is promised from **Christiana Wools** this autumn — watch out for these. Christiana Wools now stock their own 'Premium' 2/30s acrylic range in 36 colours in addition to their popular Braemar, 2/30s 20% wool and Super Calico 2/30s 50% cotton ranges. An excellent selection for all types of Jacquard knitting. Further details from Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS Tel. 054 73340.

THROUGH THICK AND THIN

The **Pfaff Vario** is 'two machines in one', having the capability of knitting thick and chunky yarns, or fine and delicate ones. Many stitch styles are possible with this simple machine, including Intarsia, making it a useful beginners choice, or a versatile 'second string' machine.

Further details are available from Pfaff (Britain) Ltd, Pfaff House, East Street, Leeds LS9 8RH. Tel. 0532 450645.



JONES TONES

This popular fabric paint range distributed by Bramwell will be more than ably demonstrated at the NEC this year. Susan Jones, the inventor and manufacturer of the paints will be showing off their potential on the Bramwell stand. So if you want to improve your decorative techniques, don't miss the NEC this year!

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